PSYCHOLOGICAL DISORDER AND NARRATIVE ORDER IN KAZUO ISHIGURO'S NOVELS

by

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ABSTRACT

This thesis explores Kazuo Ishiguro's six novels written in first-person narrative mode: *A Pale View of Hills, An Artist of the Floating World, The Remains of the Day, The Unconsoled, When We Were Orphans,* and *Never Let Me Go*. The focus is on how Ishiguro's narrative techniques allow him to explore the themes of psychological disorder with which his work consistently engages, which will be identified here through use of ideas drawn from Sigmund Freud and from literary studies of trauma fiction.

The argument will be divided into six chapters. In each chapter, one of Ishiguro's novels will be studied thoroughly. Distorted narrative and the technique of transference of Etsuko in *A Pale View of Hills* are explored in chapter I. In chapter II, the research concerns particularly how Masuji Ono, the narrator of *An Artist of the Floating World*, who suffers from his demand to be respected and his indecisiveness in defining the sense of respect especially as a great artist. Chapter III deals with narrative of Stevens, an English butler, in *The Remains of the Day*, whose problem concerning his professional achievement in its relation to the idea of id, ego and superego. Chapter IV argues that *The Unconsoled* engages with how the dream-like narrative technique is developed in order to reveal Ryder's psychological problem, and how Ryder uses the dream-work mechanisms, especially displacement, to deal with his problem. Chapter V explores how *When We Were Orphans* works as detective fiction and how this relates to Christopher Banks' psychological problem, and, finally, in chapter VI, I examine the particular psychological problem articulated by the clone narrator of *Never Let Me Go*.

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Introduction

Kazuo Ishiguro is one of the most highly reputed contemporary novelists. He was named the winner of the 2017 Nobel Prize in literature. In the award ceremony, Professor Sara Danius delivered the presentation speech at the Stockholm Concert Hall. What is interesting about her speech is her reasons why Ishiguro should be situated on the literary map of early twentieth-century modernism. She states that Ishiguro's works not only share some characteristics with Franz Kafka's, but that they are also similar to the works of Marcel Proust, James Joyce, Virginia Woolf and others because these writers "have explored new literary terrain in particular human consciousness" (https://www.nobelprize.org/nobelprizes /literature /laureates/2017/presentation-speech.html). Professor Danius also adds that Ishiguro is interested in writing about different kinds of people. These people's stories, although they are presented in their own way, "inquire into the relationship between present and past". Normally, when we talk about the relationship between present and past, especially in the academic realm, we call it history. However, in this presentation speech, Professor Danius refuses to do so. Instead of regarding this kind of relationship as history, she calls it memory.

Although Professor Danius believes that Ishiguro's works relate closely to the idea of memory, there are critics who think in quite a different way. They regard Ishiguro as a historical novelist. Such critics focus on questions concerning Ishiguro's interest in social and political issues, for example, in relationship to the settings in most of his novels – the way he sets the way he sets *A Pale View of Hills* and *An Artist of the Floating World* against the context of Japan after the Second World War, how he develops *The Remains of the Day* during the decline of the British Empire after the Second World War War and how *When We Were Orphans* is developed against the backdrop of the second Sino-Japanese War in China. Dylan Otto Krider (1998, 2008) and Andreea Ionescu (2014) are interested in developing their arguments relating to the historical matters in Ishiguro's novels, especially those appearing in the first two pieces of work

set in Japan, *A Pale View of Hills* and *An Artist of the Floating World*. Even though Krider does not claim directly that Ishiguro is a historical novelist who speaks for his home country, he sets his interview about Ishiguro's first two novels in relation to Ishiguro's Japanese background. He focuses on Ishiguro being identified as a Japanese writer and his use of Japan during the post-Second World War period as the setting for his novel. Even though Ishiguro responds that he does not intend to write about Japan and he rationalises his standpoint by stating that he has quite limited knowledge about the economic situation and values of the people in Japan during the 1980s, his claim seems to be unattended. Ionescu discusses his works many years after this interview, and she still regards him as a Japanese voice. She argues that, especially in *A Pale View of Hills* and *An Artist of the Floating World*, Ishiguro deliberately talks about Japanese issues. She claims that Ishiguro not only uses Japan as the setting, but also presents the theme of the downfall of father figures or the Japanese myth of the father of the nation and the Japanese identity crisis after the Second World War in his novels.

The idea of historical issues is not only argued in its relation to Japan and Ishiguro's Japanese background; some researchers believe that his works, especially *The Remains of the Day*, deal foremost with the cultural and historical situations of England. Karen Scherzinger (2004) and Motoko Sugano (2015) regard Ishiguro as a writer whose works represent Englishness. Scherzinger believes that, in *The Remains of the Day*, Stevens has a problem because he is caught between two worlds – the traditional English butler's world and the new order of modernised England after the Second World War. Sugano, in a similar manner, believes that Ishiguro presents primarily the theme of historical situations and she focuses more particularly on his concentration on Englishness. However, Sugano does not limit her discussion only to *The Remains of the Day* as Scherzinger does. She explores the idea of Englishness in Ishiguro's five novels –*A Pale View of Hills, The Remains of the Day*, *The Unconsoled*, *When We Were Orphans* and *Never Let Me Go* – and she identifies that these five novels are filled with English

elements. For example, *The Remains of the Day* and *Never Let Me Go* can be regarded as an exploration of the English condition; though *A Pale View of Hills* and *An Artist of the Floating World* are set in Japan, the novels address some issues that are relevant to contemporary England; and *The Unconsoled* and *When We Were Orphans* have English narrators who express their concern for England, and the setting of the last two novels mentioned depict or present what Thomas Carlyle (1899) calls the condition of England – the crisis caused by the rapid social change stemming from industrialisation, working-class militancy and poverty.

It cannot be denied that there are some historical elements in Ishiguro's novels. However, this evidence is not sufficient to support the claim that Ishiguro is a historical novelist. I believe that what these scholars tend to do is to fixate upon historical spaces and contexts, whereas Ishiguro does not tackle the historical issues directly. I am more interested in what Professor Danius mentions – Ishiguro's works as a type of story happening in the past that allows for the flooding back of the characters' memory. This is because the idea of the relationship between past and present as the memory and the distortion of these memories happening within history seems aptly to capture Ishiguro's technique, and, secondly, the idea proposed by Professor Danius allows for the readers' opportunity to explore both the existence of the history and the idea of the individual's psychological condition. Moreover, Professor Danius's argument seems to comply with Ishiguro's assertion in his interview with Kenzaburo Oe in 1991. In the interview, Ishiguro states clearly that he does not deliberately use the historical backgrounds to speak for either Japan or England, but he claims, "I would look for moments in history that would best serve my purpose. […] I was conscious that I wasn't so interested in history per se, that I was using British history or Japanese history to illustrate something that was preoccupying me" (58). In this interview, it is obvious that Ishiguro does not want the reader to regard him as a representative of any country in particular. Even though he refers to British and Japanese history, he has no intention to focus on the idea of history. For these reasons, I

would like to investigate thoroughly to what extent Ishiguro allows for the elements of history and the individual's interiority to take roles in his novels. In my thesis, I will firstly explore to what extent the historical elements in Ishiguro's novels are important and after that I will examine how Ishiguro brings the idea of the individual's memory and psychological condition into focus through his use of literary techniques in his six novels: *A Pale View of Hills*, *An Artist of the Floating World*, *The Remains of the Day*, *The Unconsoled*, *When We Were Orphans* and *Never Let Me Go*.

In order to discuss the idea of history in Ishiguro's novels, it will be very useful to review ideas proposed by Hayden White, Linda Hutcheon and Jerome De Groot. Hayden White is an American historian who discusses exhaustively how narrative is a crucial tool used in developing history, especially academic history, into a written form. In "The Value of Narrativity and the Representation of Reality" (1987), White firstly discusses the nature of narrative. He mentions that the form of narrative is sometime considered problematic, especially when it is used to report the way things really happened. However, when we consider narrative as a pan-global fact of culture, narrative and narration become less problematic. It is more likely a solution to problems such as how we should translate knowing into telling or how to fashion human experience into structures of meaning that are human rather than culturally specific. To support his claim, White refers to Roland Barthes's "Introduction to the Structural Analysis of Narratives" (1977). Barthes says that narrative can help translate knowing into telling without any "fundamental damage" and it is also a metacode or "a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted" (9). Barthes believes that it is possible to say that narrative is a factor that helps creates meaning for past experiences. Responding to Barthes' claim, White raises questions about an absence of narrative. He queries whether if the narrative is absent or refused in an

historical account, we could still talk of the meaning of history? White believes that the writing of history needs narrative or it does not really look like history at all.

Linda Hutcheon, a Canadian critic, builds her discussion up on the idea of history and narrativity proposed by Hayden White. However, in *"*Historiographic Metafiction: The Pastime of Past Time*"* (1998), she does not explore the idea of history solely in its relation to the idea of narrative as White does, but focuses more on how postmodern novelists respond to the idea of history when they create their stories. Hutcheon begins her discussion with a reference to postmodernism, focusing especially on how the postmodernist defines history. She proposes that, for the postmodernist, history is characterised by intense self-reflexivity. History is the way we subjectively record or remember past events. As a result, even though history relies on the truth, it is always subjective to some degree, and the act of writing history is nonetheless always creative. Hutcheon also points out that postmodern novelists have recognised this idea and responded to it by creating works that are also creative and self-reflexive. This kind of literary work which emphasises the idea of its own constructedness is called metafiction. The writers need to make sure that they construct their works in a way that can help the readers develop their self-awareness of the works' status as fictional. However, Hutcheon does not limit the definition of postmodern fiction only to the idea of metafiction, but also allows for overtly parodic intertextuality. In *Historiographic Metafiction* (1989), Hutcheon states clearly that "the term *postmodernism*, when used in fiction, should, by analogy, best be reserved to describe fiction that is at once metafictional *and* historical in its echoes of the texts and contexts of the past" (3). At this point, it can be said that, for Hutcheon, postmodern fiction should foreground the idea of creativity and subjectivity, and, at the same time, historical accounts should also be actively written. For the reason that postmodern fiction is concerned with the writing of history and acknowledges the constructedness of the text, Hutcheon labels it as "historiographic metafiction" (3). What Hutcheon proposes allows for an

infusion of history and fiction. They are mixed to add the capacities of postmodern writing and create a new genre of fictional works.

Jerome De Groot (2015) is another researcher who works through the important questions concerning the idea of history and the accuracy of history in historical fiction. For him, the past and imaginative act are blurred and closely bound up in historical fiction. He claims that historical fiction is not "history"; it is just a form of writing that engages with tropes of pastness and offers new interpretations of it. He believes that these interpretations are very significant because they allow the audience or the reader to "think differently, […] to know differently or, at least, to become aware of the structures of knowing that are being worked through" (4). This awareness of reconstructed history, similar to what is proposed by Hutcheon, reminds the audience or the reader that, in fiction, the historical issues are not the representation of reality; they are the narrator's reconstructed narrative revealing his/her critique or engagement with the past.

The ideas of White, Hutcheon and De Groot not only efficiently help us understand how history or historical elements in imaginative writing are distorted or manipulated, but also allow for the discussion of another possible argument concerning Ishiguro's use of historical elements. We can see clearly that Ishiguro does not bring historical elements into the spotlight. When he develops his novels, they becomes more like historiographic metafictions because the stories are determined more by the individual consciousness. Ishiguro constructs his text by using the technique of the skewed perspective of the narrator's doublevoicedness or the technique of narrative unreliability, which implies the inaccuracy of history and Ishiguro's attempt to reimagine history in fictions. He allows for the historical elements to exist, but they are highly self-reflexive and, thus, they become a part of the narrator's individual memory.

Lar Ole Sauerberg (2006) and Yugin Teo (2014) try to deal with the question of how Kazuo Ishiguro engages with history through subjectivity. In doing so, Sauerberg particularly discusses the use of memory, especially the one presented in *An Artist of the Floating World*. Firstly, he goes over the nature or characteristic of memory. He claims that *An Artist of the Floating World* deals with Ono's personal memories, which are "inherently selective, interpretive, and individualist" (179). As a result, Ono's memory of the past, as presented through his narrative, is debatable in relation to its historical accuracy. Secondly, Sauerberg states that the past in Ono's narrative is configured and manipulated in quite a specific way. He reasons that in this manipulation of the past Ishiguro deliberately uses the mode of memory as Ono's psychological mechanism for recuperation. He further illustrates his point by observing that, when Ono recounts the story, he does not report what actually happened in the past; he reports his world. Sauerberg believes that what Ono does is what the Russian formalists call *ostranenie* or defamiliarisation of the familiar or how we witness historical events from positions startlingly different from what we are used to. Referring to the process of defamiliarisation, Sauerberg again reaffirms how the past or the historical setting of the novels is inaccurate. The past is manipulated to make it become individualist enough to use as the character's mechanism to deal with his problem.

Teo, in similar manner to Sauerberg, also explores how the idea of subjectivity is represented in Ishiguro's works. In his book, *Kazuo Ishiguro and Memory* (2014), the idea of subjectivity is discussed in its relation to the idea of memory. He discusses memory by focusing on its self-reflexive quality and how it is used as a crucial element for characters' self-development, their existence and their identity. In the first part of the book, Teo explores thoroughly how Ishiguro deploys the technique of narrative unreliability and the untrustworthiness of memory. He suggests that Ishiguro's unreliable narrators struggle to reconcile their past memories. In doing so, they attempt to return to the past to revise or amend what harms them. This complicated

process of remembering and the act of retelling their memory leads to a less accurate and less objective version of the past. As a result, Teo believes that there is no memory of the narrator which is entirely reliable. Apart from the idea of the untrustworthiness of narrators and their memory, Teo also adds that unreliable narrative can also be caused by a repressed traumatic past and collective or national forgetting. In the second part of the book, Teo proposes that memory or remembering is a self-reflection and this can lead to the recognition of one's own self. Lastly, in the third part of his book, Teo claims that memory is shaped by the desire for meaning. When our past, present and future are intrinsically connected, it is possible that we can develop an understanding towards ourselves as a whole. At this point, we can see that Teo does not regard Ishiguro's works as primarily concerned with historical events; they are more self-reflexive memories of the characters. Even though Teo does not believe in the accuracy of history or reliability of the characters' narrative, he regards it highly as an important factor leading to the state of problem reconciliation.

Even though, in postmodern fictions, the idea of history is not expected to be accurate and objective, I think that the particularly interesting parts of Ishiguro's works are not the histories with which he deals. The history is only used to give context for how the characters think, but their specific quirks are less fully explained by locating them within their social and cultural contexts. I, therefore, prefer to explore Ishiguro's works in relation to the individuals he places within these historical situations. I think that Ishiguro's focus on the individuals is the exploration of psychology that dominates in the novels, even though they are located in meaningful historical periods. This will be more challenging for some novels than others. For example, the life of Ryder, the protagonist of *The Unconsoled*, cannot really be explained at all by history, because Ishiguro refuses to give any historical background to the text. However, the life of Ono perhaps cannot be understood without the historical background of post-Second World War Japan. Nonetheless, it can be seen that, despite the specifics of Ono's situation,

Ishiguro draws him in a way that focuses more on the universal psychological elements of his self than on the particularities of 1930s /1940s Japanese culture.

In recent years, one of the key ways in which literary studies have examined the idea of interiority and psychological problems has been through the idea of trauma. However, trauma is not the only psychological symptom or condition presented in Ishiguro's novels. To develop the theme concerning universal human emotions or individual psychological conditions, Ishiguro also develops other psychological symptoms which possibly occur when one undergoes undesirable experiences, as well as the psychological mechanisms – especially narration – which help these characters to deal with the problems in their lives. In other words, I think that Ishiguro does not limit his interest only to questions of psychological problems; he also explores the characters' psychological processes: how these characters recount their stories and to what extent these narratives and techniques help them overcome their problems. As a result, in this research, I intend not to limit my reading to the idea of trauma, as other critics have, but rather to expand my reading to explore how Ishiguro aesthetically develops his novels with regard to the whole psychological process which, according to his interview with Gregory Mason (Mason and Ishiguro 1989), is underexplored.

I will base my argument mostly on the Freudian sense of the term. Sigmund Freud had a greater impact on the public's understanding of personality than any other thinker and he has also had a great influence in defining the field of psychology, especially the idea concerning unconscious motivations shaping out personalities and our attachments with others. However, currently, Freud has become less influential than he has been because his theories are believed to fail the test of empiricism. There is very little scientific support to prove his theories. Kihlstrom (1997) claims that there is no evidence for the existence of repression and there are a number of people who were exposed to traumatic experiences during war but they are able to remember the event very well (994-995). Moreover, Freud's theories are subject to falsity,

especially when we try to explain the ideas concerning the individual's psychological defence mechanism. Baddeley and Rennebaker (2009) believe that Freud hardly specifies the situation when the psychological symptoms would or would not occur. When a man is regarded as experiencing the Oedipus complex or having conflict with his father, he can be defined as both someone who expresses a lot of anger towards his father and someone who represses his anger in his unconscious.

Even though Freudian theories are believed to be not entirely correct and have been modified over time, the psychological ideas proposed by Freud have been used constantly, especially in modern art and literature. This is possibly because Freud's theories help writers explore the themes that are popular in this period. For example, it allows authors to explore the subconscious dimension of the mind or the truth that exists below the surface. Kazuo Ishiguro is one of the writers whose interest concerns the individual's psychological condition. Ishiguro explores the characters' psychological interior through the narrative, revealing the dormant emotions or desires concealed in the locked recesses of the mind or his characters' psychic phenomenon of displaced self-identification, which pertains to Freud's theory of trauma: repression and repetition. Moreover, Ishiguro is also interested in the therapeutic attempts of the characters in dealing with their painful past. Again, these therapeutic mechanisms related to psychic phenomenon and processes such as dream mechanism, fantasy and the idea of transference are concepts proposed originally by Freud. It is true that Ishiguro does not overtly claim that he has an interest in Freudian tenets; however, the psychic phenomenon he uses to manifest his characters' psychological interiority invites the reader to fully comprehend his novels as fictionalised anatomies of psychological process in the Freudian sense of the term.

Even though trauma is not the key concept in Ishiguro's works, I believe that, with an understanding about trauma – especially the idea of repression and repetition – the reader can achieve a better understanding of the characters' psychological problems. Freud talked about

trauma many times throughout his career. What he names ‘traumatic neurosis’ has long been described as a kind of mental disturbance of an individual who survives the devastating mechanical concussions that put his or her life at risk, such as railway disasters or accidents. However, in “Beyond the Pleasure Principle” (1920), Freud defines it more clearly by including war as another possible cause of trauma. Freud claims that this addition is very important because not only is it the insertion of a new possible cause of trauma, but it also “put[s] an end to the temptation to attribute the cause of the disorder to organic lesion of the nervous system brought about by mechanical force” (12). However, Freud does not pinpoint that the cause of psychical trauma is the devastating experience itself. He believes that trauma relates more closely to the survivor’s memory of it. At the very beginning of his career, Freud tended to believe that the origin of trauma was located within the memory of an original event. In his “Studies on Hysteria” (1895), therefore, the cause of trauma is thus defined as a sorrowful memory of an experience. Conversely, in Freud’s later works, he seems to shift his interest from the memory of an original devastating event to the complex notion of temporality and the possibility for reinterpretation. He realises that memories are subject to change; therefore, the main focus on the memory of the original event may not be adequate. He begins to pay more attention to the idea of latency and brings it to the fore. Actually, Freud initially illustrates his ideas about latency when he discusses the idea in “The Aetiology of Hysteria” (1896). He says that hysteria is caused by a traumatic experience, especially an early experience of sexual seduction. He proposes that it is not the experience itself that causes the traumatic effects on the individual’s psyche, but the delayed revival of the traumatic moment after the individual enters sexual maturity and is able to grasp the sexual meaning. For Freud, trauma is constituted by the relationship of these two events or experiences. The first event, which happens very early during the child’s development, is not necessarily traumatic because it comes too early to be understood and assimilated. The second event is also not traumatic by itself, but it helps

trigger the individual's memory of the first event – the event that has had its traumatic meaning repressed. The idea of latency or delayed post-traumatic effects is also referred to in Freud's study of Jewish history, *Moses and Monotheism*, written in 1939. Here, Freud does not only refer to the idea of latency by focusing specifically on the experience of sexual seduction, he also makes a striking note concerning the idea of "latency" as the return of any traumatic event after a period of delay. Freud illustrates this idea by referring to a man who experiences a frightful accident such as a railway collision. He explains that this man survives the event apparently uninjured and seems not to have any psychological symptoms immediately after he undergoes the event. The man's "severe psychical and motor symptoms which can only be traced to his shock, the concussion or whatever else it was" (67) begin to develop a few weeks after the accident, and then we can consider him to have "traumatic neurosis" (67). Freud calls the period of time between the frightful accident and the first appearance of the man's psychical symptoms "the incubation period" (68). During the incubation period, the victim is never fully conscious of the event and, given his or her inability to fully experience it. This mental state is more likely a kind of defence mechanism protecting the victim from being harmed or suffering. The trauma, if it is to develop, occurs only after a temporal delay. Freud therefore conceptualises the phenomenon of the re-emergence of the event into the victim's awareness as latency and defines it as "the emergence of unintelligible manifestations calling for an explanation and an early, and later forgotten, event as a necessary determinant" (72). In other words, it is not the event that traumatises the victim, it is the history or the memory about the event constructed afterwards. In *Moses and Monotheism*, Freud not only proposes his idea concerning latency, he also further discusses the effects of trauma. He claims that trauma has both positive and negative effects. The positive effects refer mainly to the idea of repetition or the "attempts to bring trauma into operation once again" (75). Freud elaborates that the idea of these "attempts" means either to "remember the forgotten experience or, better still, to make it

real, to experience a repetition of it anew, or [...] to revive it in an analogous relationship with someone else" (75). The negative effects, on the contrary, do not want to fixate on the traumatic experience, as the positive ones do; rather, it is believed that "nothing of the forgotten trauma shall be remembered and nothing repeated" (75). This is a kind of defensive mechanism which relates closely to the idea of repression. These two kinds of effect become more comprehensible if we explore the idea of repetition and repression thoroughly. In "Introductory Lectures on Psycho-Analysis" (1915-1917), Freud discusses the idea of repression and repetition of the trauma. He claims that trauma is "immemorial" yet "unforgettable". Individual who encounter a devastating event such as an accident, a war or a physical attack tend to forget the impressions, scenes or experiences that they consider traumatic because these memories may remind them of their status as victims. With the desire rather to associate or identify themselves with the aggressors, these people tend to repress their memory of violent traumatic moments into their unconscious. Forgetting, or the act of repression, as a result, is the victims' self-defence mechanism or resistance against remembering anything considered undesirable, unbearable or traumatic. Ruth Leys (2000) also helps clarify the idea of repression proposed by Freud. Leys refers to the idea of binding-unbinding. She argues that repression is a means of mastering the external stimuli caused by the patient's desire to unbind themselves, as a subject, from traumatic situations or objects. Leys explains that, when a subject is alerted to the approach of recognisable danger from an object, that subject will instinctively develop a hostility towards this object and refuse to invest its libido into it. In cases where the anxiety or the signal of danger is particularly intense, the object is repressed or instinctively denied entry into the subject's conscious mind. It is a kind of self-defence mechanism that occurs when the patient has to confront a situation they believe has the potential to become traumatic. Leys also complicates the patient's psychological symptoms by suggesting that forgetting or repression is not only a self-defence mechanism used to deal with undesirable situations that occurred in

the past, but it also reveals how the patient may have a problem with their sense of self. Leys proposes that the act of forgetting or repression is the patient's attempt to refuse the process of self-identification and instead try to associate or identify him or herself with the aggressors. Given this attempt, the patient may suffer from an underdeveloped sense of self. However, these repressed memories are not totally hidden. In "Remembering, Repetition and Working Through" (1914), Freud argues that "the patient does not remember anything of what he has forgotten and repressed, but acts it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it" (150). Freud provides some examples to illustrate this idea. He refers to how one of his patients could not remember that he used to be disobedient and critical towards his parents' authority, but he displays the same behaviour with his doctor at a later stage of life. Freud also mentions a patient who cannot remember his shame concerning his sexual activities, but feels ashamed of the treatment on which he has embarked and tries to keep it secret. We can see that the repressed past experiences of these patients are repeated; however, these repetitions manifest themselves in the transference. Freud believes that these repetitive transferences are a therapeutic process that can help the patients work through their trauma, because it puts resistance completely on one side and allows the patients to remember what has been forgotten. Moreover, Freud also explains that, when patients experience repetitive transferences which are developed in a mild and supportive fashion and presented as real and contemporary, the past experiences which are considered distressful or difficult to cope with in an earlier stage of life become more comprehensible and eventually are "unearth[ed]" (151). Actually, the idea of transference as a mechanism used to cope with trauma by confronting past events was proposed by Freud in his earlier work on the Oedipus complex. Here, transference is the process through which patients redirect their feelings or emotions relating to their repressed traumatic experiences towards another person as a kind of substitution. Originally, the Oedipus complex denoted the

emotional identifications which one kept or repressed in the unconscious and the term was concentrated only on the child's desire to have sexual relations with their parent of the opposite sex. However, when the idea is applied to the idea of trauma, the repressed "desire" may include any kind of feeling that needs to be hidden or is difficult to deal with. For Freud, these unconscious emotional identifications often have to do with relationships. However, these relationships or desires the individual feels towards others are repressed within the unconscious. It can be said that the unconscious takes form as the repository of these repressed feelings. Later, these repressed identifications which the individual has towards the previous object of love or hate are transferred onto the surrogate, someone who resembles or is able to call to mind the original object. With this process, the feelings or traumatic events that were repressed become accessible to the individual's conscious mind. However, Freud claims that the process of transference does not itself lead to the patient's recollection. This is not the recovery of the memory, but just the repetition of the patient's interpretative version of events. Even though transference cannot help the patient recover the memory, it makes more clearly manifest the bond or tie of identification with others. It creates a freedom for the patient to analyse their repressed experiences in a more open-minded way. This finally leads to the patient's better understanding and more positive attitude towards the events and the objects. In order to deal with psychological conditions marked notably by repression and repetition such as trauma, Caruth (1996) believes that the process of bearing witness is a significant therapeutic mechanism. She considers that the act of bearing witness makes events that are repressed or not fully understood become meaningful in different ways. Caruth supports her point by referring to Shoshana Feldman and Dori Laub's ideas about bearing witness and the idea of testimony. Feldman and Laub (1992) suggest that bearing witness may not help traumatised people to recover from their past, but these narratives may allow the traumatised people to, at least, listen to it. By listening, past experiences are transmitted through the voices of their

witnesses and survivors. It provides people with a new way of perceiving how trauma, language and survival are bound together in the act of bearing witness through speech. Ruth Leys (2000) also believes that memories should be reactivated and expressed. She claims that "to cure such patients it thus becomes necessary to help them recall and put into words what up till now has dwelt in them as a kind of internal, unassimilated alterity" (263). She adds that the process of recollection and expression can help traumatised people "to facilitate the naming and integration of trauma into [their] self-understanding" (263). Jane Robinett (2007) shares this belief. She thinks that expression is a therapeutic mechanism for traumatised people. However, she focuses more on the effectiveness of the process of writing out such an expression. She claims that trauma survivors try to establish their trauma narratives (especially those that deal with the Holocaust) by "often turn[ing] intuitively to writing as a way of confronting and surviving trauma suffered in their own lives" (291). Through this kind of attempt, survivors may experience some recovery. Even though trauma narratives are often regarded as the most effective therapeutic mechanism used to deal with people suffering from psychological problems, there are trauma theorists who insist on the idea of the inaccessibility of trauma – an important obstacle which renders the process of recovery unsuccessful. For example, Caruth comments on the difficulty of articulating traumatic experiences. In order to illustrate her point, she refers to the work of a neurobiologist, Bessel van der Kolk (1995). Caruth cites van der Kolk as arguing that people who undergo psychological trauma suffer speechless horror because their "experiences cannot be registered on a linguistic level" (172). The idea of inaccessible and unpresentable trauma can also be seen through Cheryl Mattingly's work, Dramas and Clinical Plots (1998). Mattingly proposes that the belief that trauma narrative is able to express traumatic experiences is "naïve and false" (33). The idea of difficulty in narrating trauma is explained in detail when Caruth discusses trauma in relation to the process of establishing testimony. Caruth firstly claims that testimony is especially necessary for people

who experience traumatic events such as the Holocaust. She says, “there is, in each survivor, and imperative need to tell and thus to come to know one’s story. […] One has to know one’s buried truth in order to be able to live one’s life” (63). This statement not only makes a claim for the importance of testimony, the word “buried” also suggests the burden of narrative construction or the difficulty of recalling the event that is repressed. For Caruth, testimony “is inhabited by the impossibility of telling, and therefore, silence about the truth commonly prevails” (64). Caruth bases her ideas about the difficulty of bearing testimony on the fact that traumatic experiences are repressed and “inaccessible to conscious recall and control” (151). Even though what Caruth proposes seems to entail the impossibility of narrating traumatic experiences, she suggests that the articulation of a traumatic event is possible through an unconventional framework of narrating. For example, Caruth believes that testimony, in its relation to the idea of latency or the belated consequences of a traumatic moment, cannot be recounted in a clear and coherent manner. However, the articulation may be possible if the technique of flashback is applied. For Caruth, “the flashback, it seems, provides a form of recall that survives at the cost of willed memory or of the very continuity of conscious thought. While the traumatised are called upon to see and to realise the insistent reality of the past, they recover the past that encounters consciousness only through the very denial of active recollection” (152). Caruth also refers to Claude Lanzmann’s arguments about the act of refusal as a technique in articulating testimony. Realising that trauma possesses the nature of being delayed and being repressed, Lanzmann suggests the impossibility of memories being transmitted directly. He believes that one possible way to find the traumatic truth which is buried in the unconscious is to look for the act of refusal to remember. Caruth explains that the act of refusal is “not a denial of a knowledge of the past, but rather a way of gaining access to a knowledge that has not yet attained the form of “narrative memory”” (155). Lanzmann sees this act of refusal which seems to resist the truth or knowledge recovery as paradoxically providing some

space for testimony to be able to articulate whatever is "beyond what is already understood" (155). Anne Whitehead (2004) also argues over the emotional authenticity of writing about loss, but she does not focus on the influence of social sanction on narratives. Rather, she believes that the reliability of emotional representation is conditioned by the nature of recollecting or constructing a narrative about traumatic pasts. The authenticity of trauma narrative, for Whitehead, depends mostly on the narrator's memory of the past, which may be manipulated by a degree of forgetfulness. The idea of the authenticity and reliability of trauma narrative is brought into focus and problematised further when Whitehead talks about trauma fiction. In the case of testimony, even though the authenticity of the emotional expression may be doubted either because of the anti-narrative qualities of trauma or the processes of social sanction, it is at least the writer's attempt to articulate the traumatic experiences that actually happened to them. When we talk about trauma fiction, it can no longer be claimed that the situation or the emotion expressed in the writing is real. Trauma fiction is more likely an imitation of such emotion. Writers, in this case, do not face the challenge of articulating their own experience, but have to focus more on how they are able to imitate or present specific historical instances of trauma and characters' fictional emotional reaction to these moments. Whitehead suggests that trauma fiction developed as a genre in concert with the rise of trauma theory and the cultural dominance of trauma as an idea. Novelists who write trauma fiction aim to mimic the form and symptoms of trauma because they believe that this is the only way to present trauma and its impacts. If trauma, according to Caruth, resists narrative structure and linear temporality and traumatised people are unable to recount their stories at will because their past always haunts and returns to their mind insistently and intrusively, then the only way that novelists can possibly imitate this in order to write about trauma is to construct their novels with elements that suggest the collapse of temporality and chronology and by using repetitive and indirect narrative. The broken narrative is a device used to suggest or explain the disrupted

life of a traumatised character and the unconventional linear order helps suggest the disruption of time. In *Trauma Fiction* (2004), Whitehead describes three devices or literary techniques she sees as recurring in fictional narratives of trauma: intertextuality, repetition and dispersed or fragmented narrative voices. Luckhurst differs from Whitehead in thinking that writing trauma fiction does not require novelists to limit themselves to any specific writing techniques or devices. He believes that trauma can manifest itself in diverse narrative forms and this helps him understand how trauma has become a paradigm. The diversity of narrative forms is able to turn trauma fiction into a "repertoire of compelling stories about the enigmas of identity, memory, and selfhood that have saturated Western cultural life" (80). 29 When Ishiguro engages with his protagonists, he also mimics real-life instances of people who suffer from psychological problems with symptoms of repression and repetition such as trauma. Most critics seem to agree that Ishiguro mimics these psychological conditions by using the technique of narrative unreliability, especially the unreliability caused by fading, repressed and distorted memory. Mark Wormald (2003) summarises the nature of narrative unreliability in *A Pale View of Hills*. He claims, the text draws attention to the temporal as well as physical distance between its own multiple but discontinuous acts of retrospection and the somewhat hazy memories these acts of retrospection seemed designed to contain. To contain here means to hold in check as well as to clarify. The impulses to reveal and to suppress compete for dominance in a disturbing dynamic, a calm eye for some long remembered detail and a calmer turn of phrase often standing in for some crucial but suppressed circumstance in the story's present. A compulsion to confess competes, in tone, with a casual but devastating tendency to disguise (228). According to Wormald, Ishiguro's rendering of a fading and incomplete memory does not limit the reader to the characters' conscious minds, but helps reveal what is hidden inside their minds. Christopher Henke (2003) also discusses Ishiguro's narrative unreliability. In doing so, he describes Ishiguro's novels as taking the form of autobiographical

memory. Whenever the characters recall their memories, the reader should keep in mind that their stories and their remembering have no necessary direct relation to their past experiences. They are more likely inner stories – a reflection of their present needs or their repressed wishes. Henke also claims that this kind of story "undergoes continual rewriting and editing" and "entails a continual self-creation of the ego" (80). Cynthia Wong (1995) makes similar remarks about narrative unreliability and repressed wishes, though she focuses only on *A Pale View of Hills*. Wong suggests that Etsuko refuses to consciously talk about her traumatic past experiences. Her painful background is repressed 30 or silenced. The reader can only indirectly assume the cause of her suffering from the narrative she tells. However, I believe that, in exploring the question of psychological problems, Ishiguro uses many more techniques in order to represent how his characters work through their situations. For example, he uses the technique of transference or the use of doubled characters in many of his novels: Sachiko in A Pale View of Hills is invented to reveal Etsuko's painful past; the Hirayama boy in *An Artist of the Floating World* is introduced to imply Ono's ignorance; and Stephens's father in *The Remains of the Day*, Boris, Stephan Hoffman and Leo Brodsky in *The Unconsoled*, Miss Sarah Hemming and Akira in *When We Were Orphans*, and Ruth and Tommy in *Never Let Me Go* are all also developed and presented in the protagonists' narratives in order to imply how Stevens, Ryder, Christopher Banks and Kathy are traumatised respectively. As well as this technique of transference, the psychological condition of Ishiguro's narrators is also displayed through the use of dream works such as the idea of displacement. There are many times in the narratives that Ishiguro deliberately uses the substitute object to reveal what is hidden or repressed within the characters' subconscious. Ryder and Brodsky use the narrative about their physical wounds to suggest their psychological ones. In like manner, Banks uses his professional achievement as a successful detective as a substitution for his parents' disappearance. Within particular novels, Ishiguro also employs some distinctive techniques to

explore the individual's interiority. In *When We Were Orphans*, Ishiguro invokes the genre of detective fiction to signify the character's anxieties, and in *Never Let Me Go* he uses the elements of fantasy to illustrate how someone may deal with psychologically problematic situations. This thesis aims therefore to explore psychological problems of the characters as the central theme with which Ishiguro consistently engages in all his first six novels, and to examine the variety of narrative techniques he employs to illustrate how these traumatised characters might recount their stories and to what extent their narratives help them overcome their problems.

I have omitted two pieces of Ishiguro's novels – *Nocturne*s and *The Buried Giant*– from this research. This is because, firstly, *Nocturne*s is written in the form of a collection of short stories, rather than a novel. However, the more important factor leading to my decision to omit *Nocturnes* from my argument is rather the way the stories are developed. Even though the collection is developed through the first-person narrative technique, the stories rarely concern the narrator's interiority. They are mostly about other people. In most parts of the stories, the narrators watches others and attempts to figure out their motivation rather than discussing their own past experiences as Ishiguro usually explores. *The Buried Giant* is another piece of writing I have decided to discard. In this novel, Ishiguro refuses to maintain his interest in the individual's interiority as he has done with his other novels. Instead of exploring thoroughly the psychological processes of Axl and Beatrice, Ishiguro focuses more on how the individual memory turns into the shared memories which are, finally, trimmed and reconstructed into the collective ones. These collective memories reveal the issues concerning fight and conflict that have arisen from racial discrimination and religious differences. The characters' psychological injuries are, therefore, not a subjective matter, but are more concerned with political issue. Owing to these differences, I decided to explore only six of Ishiguro's novels: *A Pale View of Hills, An Artist of the Floating World, The Remains of the Day, The Unconsoled, When We*

Were Orphans and *Never Let Me Go*, which share a similar narrative technique and focus on a similar issue, the individual's psychological process.

This dissertation is divided into six chapters, each of which will thoroughly examine one of these first six novels. Chapter I deals with *A Pale View of Hills*. I will examine how Ishiguro presents Etsuko's traumatic life. I am interested in observing the death of Etsuko's daughter as a cause of her problem and how Ishiguro uses Etsuko's distorted narrative and the technique of transference to express the traumatic experiences repressed in her unconscious and to help her cope with her past. In Chapter II, I will go over the life of Masuji Ono in *An Artist of the Floating World*. Ono's demand to be respected and his indecisiveness in defining the sense of respect especially as a great artist is my interest. Moreover, I will also explore how Ono's narcissistic narrative helps him to cope with his problem. Chapter III deals with *The Remains of the Day*. I believe that, in relation to this novel, the idea of professional success still needs to be explored. My research, as a result, concerns how Stevens dedicates his life to becoming a great butler. However, this time, I will explore the problem more in its relation to the idea of id, ego and superego rather than the narcissistic narrative focused on in Chapter II. Chapter IV relates to *The Unconsoled*. I intend to deliberately explore the idea of dreams. I am interested in how the dream-like narrative technique is developed in order to reveal Ryder's psychological problem, and how Ryder uses the dream-work mechanisms, especially displacement, to deal with his problem. In Chapter V, I am interested in genre and will investigate how *When We Were Orphans* works as detective fiction and how this relates to the protagonist's psychological problem. Moreover, I also extend my study to include how Banks uses fantasy to help him in many different ways to deal with his problematic life. Lastly, in Chapter VI, I will end my discussion with *Never Let Me Go*. I am interested in how the memory of Hailsham which repetitively occurs throughout the character's narrative contributes to her problems in identifying herself, establishing her relationships with others, and taking up her position in the

wider world– the world of human. After I explore the memory of Hailsham, which I believe to be the decisive factor leading to Kathy's problems, I will then examine to what extent Kathy becomes successful in weaving her fantasy to deal with her problems. After I accomplish my arguments, it is hoped that this study will contribute some new perceptions concerning the theme and techniques of Kazuo Ishiguro's works, especially those relating to the idea of narration and the individual's psychological problems.

CHAPTER I

ETSUKO'S DISTORTED NARRATIVES: REPRESSED MEMORY AND TRANSFERENCE IN *A PALE VIEW OF HILLS*

In *A Pale View of Hills* (1982) Ishiguro recounts the story of his protagonist, Etsuko, within two timeframes. He begins the novel in the present, where Etsuko lives alone in England after her British husband, Mr. Sheringham, has passed away and her first daughter, Keiko, has committed suicide. Etsuko's second daughter, Niki, is British-Japanese and seems to have a problematic relationship with her mother. At the beginning of the novel, Niki visits her mother shortly after her sister has died. They have a discussion of sorts about the death of Keiko and Niki struggles to understand her mother. She blames her as a cause of her sister's life of suffering – Keiko had increasingly withdrawn from society as she grew older – and for Keiko's decision to escape her excruciating situation by committing suicide. In responding to Niki's comment, Etsuko does not directly admit that she is a major cause of the tragic event, but instead recounts her life in Japan during the early 1950s. She discusses the condition of Japan after the Second World War and how she, as a Japanese woman, had to struggle to live her life after the war. She talks about her Japanese husband, Jiro, and his father, Ogata-San, but principally she narrates stories concerning her Japanese friend, Sachiko, and particularly the relationship Sachiko has with her daughter, Mariko. According to Etsuko, Mariko is an unhappy and antisocial girl, especially when she finds out that her mother plans to take her to America after she marries Mr. Frank, an American soldier.

With its use of the Second World War as a backdrop, some critics regard *A Pale View of Hills* as a historical novel. Chu-Chueh Cheng (2010) is one of the critics who read *A Pale View of Hills* from a historical perspective. She discusses how America, especially during the post-

Second World War years, is regarded as the mutual enemy of Britain and Japan in Ishiguro's first three novels. In her discussion about *A Pale View of Hills*, Cheng claims that Ishiguro examines the American dominance that instigates the alteration of the Japanese cultural landscape and its social values. With this ideological shift, the older generation is alienated from their descendants; women from men; natives from their homeland; and individuals from their former selves. Another critic who believes that *A Pale View of Hills* is written to present historical issues is Andreea Ionesco (2014). Ionesco asserts that Ishiguro uses *A Pale View of Hills* as an allusion to present the decline of Japan and its myth of Father of the Nation, and this downfall is presented metaphorically through the father figure – Ogata-San.

However, these arguments are opposed by some critics, such as Cynthia Wong (1995), Yu-Cheng Lee (2008), Deyan Guo (2012), Michael Molino (2012) and Ken Eckert (2016). Wong, Lee, Guo, Molino and Eckert agree that Ishiguro is not interested solely in historical or social matters. Wong proposes that it is true that Ishiguro sets this novel against the backdrop of Japan after the great bombing; however, the novel is also developed as Etsuko's act of retelling her personal experiences in order to achieve the stage of self-understanding or self-knowledge (127). As a result, it is quite inadequate to make a claim that this novel focuses only on history. Wong believes that *A Pale View of Hills* is more likely the joining of two realms – personal experience and public history. Lee's idea is similar to Wong's. He asserts that *A Pale View of Hills* is a self-reflexive project to reconstruct the memories of post-war Japan. He claims that, even though this novel is Etsuko's journey into her past in order to make sense of her present, talking about destruction in Nagasaki, both physical and psychological, is unavoidable. Another critic who believes that *A Pale View of Hills* is a joining of the individual and historical spheres is Molino. Molino declares that this novel "explicitly connects the individual to the social" (323). He explains that it is true that this piece of writing deals with the personal life of a non-combatant, but it is inevitable that the character's experiences during the post-war period

carry some traces of the battlefield. Moreover, this novel also implies a civilian's pacifist ideology and the hope for social stability after the war ends. Guo also discusses how Ishiguro joins the two realms, but he focuses primarily on how the atomic bombing in Nagasaki affects the lives of Japanese people. He argues that the war not only causes physical damage, it also inflicts psychological trauma. Eckert is another critic whose argument concerns both the character's psychological problem and history. Even though Eckert seems to focus most of his discussion on the idea of repression – the psychological mechanism Etsuko uses to deal with her traumatic past – he is also interested in how repression operates at the level of community. He states that the idea of repression in this novel can be seen through the conflict caused by the characters' different cultural values. For Eckert, the older generation seeks to rehabilitate the traditional Japanese values, whereas their descendants refuse to embrace such ideals. However, this conflict is never brought to light. The characters prefer to end such conversations or even refuse to initiate them.

I agree with these arguments, to the extent that Ishiguro sets his novels within the historical backdrop of post-Second World War Japan; however, I believe that it is quite problematic to regard *A Pale View of Hills* as a historical novel. I believe that, overwhelmingly, Ishiguro presents the idea of interiority. He decides to apply the unreliable first-person narrative technique to his novel, which means he refuses the accuracy or authenticity of history and allows for the story's subjectivity: how the story is recounted from Etsuko's viewpoint. However, *A Pale View of Hills* is the story of a relationship between a Japanese widow and her daughter in the Second World War period. We cannot deny that her narrative is to some extent related to the historical events of the social upheaval in Japan. In order to support my point, I would like to refer to the idea of pathetic fallacy discussed by Neil Evernden (1978). I believe that it may contribute to a better understanding about the relatedness between the character and the setting. Evernden discusses the idea of pathetic fallacy by relying on the idea of inter-

relatedness in ecology. He proposes that "things are inter-related, if a change in one affects the other. […] There are no discrete entities" (16). The idea of ecological inter-relatedness not only broadens our understanding about the relationship among organisms or the relationship between organisms and the non-living world, Evernden believes that this discovery in ecology helps enhance our awareness that our sense of self is also related to the environment. Developing his argument, Evernden focuses on the relation of the self to the place or setting. He proposes that "there is no such thing as an individual, only an individual-in-context, individual as a component of place, defined by place" (20). To elaborate on his assertion, he refers to Paul Shepard and Francis E. Sparshott in order to explain the importance of the place to the self. Shepard (1969) suggests that place is very significant in establishing a sense of self because it is impossible for individuals to know who they are without knowing where they are from. Sparshott (1972) suggests a quite similar idea, but he claims that individuals should not only know the sense of place, but, in order to identify themselves, they also need to be a part of that particular place. This idea is also applied to the aesthetic realm. Sparshott believes that the artist who can achieve the goal of art is the one who, according to Northrop Frye (1961), can "recapture, in full consciousness, that original lost sense of identity with our surroundings, where there is nothing outside the mind of man, or something identical with the mind of man" (9). The artist who Sparshott considers successful in achieving the goal is a landscape artist whose sense of belonging to the place can be seen through how s/he creates a landscape portrait. A portrait intends to display the likeness. When the artist creates the portrait, s/he attempts to capture essential qualities of the subject, qualities that are not universally known, but that require long experience to achieve. What a landscape artist does is not imitating the truth, but s/he "is giving us an understanding of what a place would look like to us if we 'belonged' there, if it were 'our place'" (19). As a result, his/her work is very personal. The artist is the one who makes the world "known, loved, feared, or whatever, but *not neutral*" (19). Neil asserts that

the landscape artist is very similar to a speaker who develops pathetic fallacy – the literary device that attributes human emotion to inanimate objects. The way the speaker can develop metaphorical language, or deliberately add some special components to the place to make it become animist, indicates how s/he is able to "engage in the extension of the boundary of the self into the environment" (19). According to Evernden's idea, we can see that the historical or social issues presented in *A Pale View of Hills* are not the accurate history. On the contrary, they are Etsuko's Japanese landscape portraits which are very personal and are more likely used to reveal how Etsuko herself engages with the historical event. The examples used to illustrate this idea will be discussed again later in the section concerning how Etsuko's description of Japan is used to reveal her psychological problem hidden within the unconscious.

However, to explore the novel's complexity concerning how Ishiguro develops his novel about Etsuko's personal trauma caused primarily by the death of her daughter within the backdrop of the Second World War, I will discuss, firstly, the use of narrative unreliability because I believe that Ishiguro uses this technique as the crucial method for revealing Etsuko's trauma. Secondly, I will explore how Keiko's death becomes the key factor contributing to her mother's psychological condition. Then, my argument will concern historical elements presented in the novel. I will explore how the historical backdrop or collective memory is used deliberately to illustrate Etsuko's problem. In this part, I will go over both Etsuko's description of Nagasaki – Japan after the great bombing – and her life during the post-war period. After that, I will examine how Etsuko deals with her trauma. I will focus primarily on Sachiko, a Japanese woman who is introduced into the novel as Etsuko's friend, and her relationship with her daughter. I am interested in the idea of projection and the use of the double character. I believe that Sachiko is deliberately used as Etsuko's projected double so that she can articulate her own traumatic experiences which are repressed within her unconscious. Lastly, I will end my debate by talking about how Sachiko's story is used by Etsuko as a mechanism to work through her

personal trauma and how having it "break" allows her to overcome her situation and move forward.

A number of critics are interested in Ishiguro's use of narrative unreliability. Paul Bailey (1982), Gregory Mason (1989) and Yu-Cheng Lee (2008) discuss particularly Etsuko's narratives by focusing on the intention of the character in distorting the truth. They argue about whether the process of distorted or unreliable narration occurs within Etsuko's conscious or unconscious. Bailey claims that the distortions appearing in Etsuko's narratives develop without her intention. He believes that it is Ishiguro's attempt to imitate the psychological symptoms of people who suffer from trauma. The technique helps suggest the emotional upheaval of people who have difficulties in revisiting their traumatic past, especially one that is repressed or blocked out of the conscious mind. In Mason's interview, a similar opinion is presented. Ishiguro himself notes the unreliability of Etsuko's account, especially the narratives concerning her Japanese friend, Sachiko:

> It's really Etsuko talking about herself, and possibly that somebody else, Sachiko, existed or did not exist, the meanings that Etsuko imputes to the life of Sachiko are obviously the meanings that are relevant to her (Etsuko's) own life. Whatever the facts were about what happened to Sachiko and her daughter, they are of interest to Etsuko now because she can use them to talk about herself. So you have this highly Etsuko-ed version of this other person's story (337).

Ishiguro does not even confirm the existence of Sachiko here. On the contrary, he suggests that the 'Etsuko-ed' narratives are her mechanism for recounting the unspeakable experiences that overwhelmed her for years. Ishiguro states quite clearly that the stories about Sachiko and Mariko are Etsuko's tools for talking about her own relationship with Keiko. They explain what happened between Etsuko and Keiko before they moved to England and the reasons leading to Keiko's decision to end her life. According to Bailey and Mason, Etsuko has no intention to distort her memory or her narratives. The distortion and unreliability in Etsuko's

narratives is more likely a kind of psychological symptom caused by past experiences which have traumatised her. Distortion is Etsuko's self-defence mechanism happening unconsciously: all the memories that have the potential to hurt her mentally are repressed and are not allowed to enter into her consciousness.

However, Yu-Cheng Lee (2008) rejects this idea and believes that Etsuko intends to distort her narratives, especially when she recounts her past experiences in Japan. He claims that "episodes of her [Etsuko's] memory, for example, are carefully and strategically chosen to colour our understanding of her present; gaps and omissions in her memories, probably tabooed and embarrassing moments of her past, however, are found in her recollections" (21). The way Lee suggests that Etsuko has "carefully and strategically chosen" her memories to make sense of her present shows his belief that Etsuko's narrative unreliability is not determined by her psychological condition. Instead, he seems to believe that Etsuko distorts her narratives intentionally because there may be something in the past that is too embarrassing to reveal or articulate. In other words, Lee believes that Etsuko distorts her stories intentionally because of her sense of guilt or shame.

I am not interested in developing the argument over the character's "intention" in distorting her narration, but I find that the crucial and intriguing part of these critical discourses deals with the question concerning why Etsuko needs a distorted narration. I am interested in the way Bailey and Mason claim that Etsuko's unreliable narrative is unintentional and is caused by her psychological problems, and I also buy into Lee's idea that the narrative unreliability may deal with the memory (21). In order to respond more to the idea proposed by both Bailey and Mason and Lee, I think it is an advantage to further explore the idea of trauma and memory.

Different reasons have been put forward for why memories, especially traumatic ones, might be unreliable. Anne Whitehead (2004) discusses the unreliability of memory in general. She

believes that an individual's memories are untrustworthy because they are subjected to forgetfulness. As time passes, it is possible that the memories are fading, and, at times, become lost. Freud believes that the unreliability of memories becomes more problematic especially when they are traumatic. According to Freud's *Studies on Hysteria* (1895), people tend to repress their sorrowful, unbearable memories into their unconscious because the forgetfulness mechanism prevents them suffering from victimhood. This similar idea is also proposed by Ruth Leys (2000). Leys claims that "the traumatic experience in its sheer extremity, its affront to common norms and expectations, shatters or disables the victim's cognitive and perceptual capacities so that the experience never becomes part of the ordinary memory system" (298). According to Freud and Leys, individuals who undergo traumatic experiences have a tendency to repress their past and be unable to recall these specific memories. As a result, recollection of the catastrophic events as they really happened in the past seems to be impossible.

Ishiguro develops *A Pale View of Hills* through, what I want to call, memory narrative – the first-person narrative technique which works through the character's memory. Etsuko is the narrator of the novel. She takes the readers back to a post-Second World War period in Japan and tries to access and recount the past experiences which divest themselves in her memories. As a result, if we use the idea proposed by Whitehead to read the novel, it can be said that Etsuko's narrative is unreliable because her memory which is recounted in the narrative is subjected to decay. Moreover, Freud's and Leys' ideas about trauma and repression provide a further explanation of Etsuko's distorted narratives. To prove this idea, we need to examine Etsuko's narrative profoundly. In doing so, I believe that the crucial moment that is plausible to be advanced as the primary cause of Etsuko's trauma is the death of Keiko, because Etsuko has repressed most of her memories concerning her daughter, especially the death, into her unconscious. According to Freud and Leys, this is a kind of self-defence mechanism helping Etsuko to protect her ego and to deal with the terrible situation in her life. Throughout the

novel, Etsuko never mentions anything concerning her problematic relationship with Keiko or the death of her daughter straightforwardly and she never admits that she is the cause of this tragic event. She does not even want to admit that Keiko is dead. Her attempt to refuse this traumatic truth can be seen through her conversation with Keiko's piano teacher:

> Mrs. Waters turned to me. "How is Keiko getting on now?"
> "Keiko? Oh, she went to live in Manchester."
> "Oh yes? That's a nice city on the whole. That's what I've heard anyway. And does she like it up there?"
> "I haven't heard from her recently." (50-51)

Etsuko tells Mrs. Waters that Keiko lives in Manchester, instead of admitting that Keiko has committed suicide. If we interpret this excerpt according to the position put forward by Bailey and Mason, it can be said that the death of Keiko is Etsuko's traumatic experience which must be repressed into the unconscious to prevent Etsuko from being overwhelmed by negative feelings. However, Niki does not seem to understand the way in which her mother is traumatised by her sister's death. She suggests that Etsuko's comments to Mrs Waters are an indication that Etsuko is the kind of person who enjoys "deceiving people" (52). Such a view would seem to highlight Etsuko's deliberate wish to mislead, although Niki never offers a reason for such a desire. Instead, in trying to explain what the motive may be for Etsuko's lies, the reader must attend to how the unreliable narrative is constructed, rather than any explicit statement about it. Reading Niki's comment on her mother's action in line with Lee's ideas, it is also possible to say that Etsuko may intentionally hide the truth that Keiko has committed suicide. However, the reason that helps explain how this unreliable narrative is constructed cannot deviate from the truth that the death of her daughter is too traumatic for Etsuko to recall or articulate easily. Etsuko may believe that she is a cause of her daughter's death, which may remind her how bad and ignorant a mother she is. As a result, if she can make herself believe

that Keiko still lives in Manchester, the feeling of guilt that overwhelms her can be slightly relieved. Etsuko is not only making up a story to lie to Mrs. Waters, she also wants to persuade herself to believe that her decision to move to England was right: Keiko is alive and there is no need to feel responsible for any bad consequences of this decision.

No matter how Etsuko either represses the death of her daughter or intentionally refuses to talk about it, the truth that the death of Keiko is Etsuko's traumatic moment tends to slip out unintentionally. The first piece of evidence that leads to the possibility of making such a claim is the way Etsuko's narratives immediately begin after Niki has tried to persuade her to move on and liberate herself from her guilt. Secondly, Etsuko seems to show emotional disturbance when she recounts her memory about Keiko:

> I too had experienced a disturbing feeling about that room opposite. In many ways, that room is the most pleasant in the house, with a splendid view across the orchard. But it had been Keiko's fanatically guarded domain for so long, a strange spell seemed to linger there even now, six years after she had left it – a spell that had grown all the stronger now that Keiko was dead. (53)

This excerpt is Etsuko's description of the room after Keiko is dead. Etsuko does not express her sorrow straightforwardly, nor how she felt when her daughter committed suicide, but the way she describes the room's atmosphere implies that the death of her daughter has affected her psyche terribly. The room which used to be "the most pleasant" becomes "disturbing" for her. This unpleasant adjective is not only used to suggest how the room looks, it is used metaphorically to imply her terrible feelings which cannot be articulated.

Apart from this feeling, the idea that Etsuko is traumatised by the death of her daughter can be implied through her dreams. During Niki's five-day visit, Etsuko cannot sleep well at night. She is disturbed by her dreams. Etsuko dreams about a small girl in the park who is playing on the swings. This can be explained by referring to Freud's ideas about dreams. Freud (1996)

proposes that "the conception of dream-elements tells us that they are ungenuine things, substitutes for something else that is unknown to the dreamer (like the purpose of a parapraxis), substitutes for something the knowledge of which is present in the dreamer but which is inaccessible to him […]" (114). For Freud, the dream is a substitute for something which one wants to evade and repress in the unconscious, and, only through dreams, what is repressed in the unconscious surfaces to the conscious. In Etsuko's case, the image of the girl on the swings may be a substitution for her daughter because they are the same age and are also tied together as one by the image of rope. Keiko commits suicide by hanging herself with a rope-like material, while the girl sits on the swing's seat, which is held up by rope. As a result, the way Etsuko dreams about the girl repeatedly can imply that she cannot overcome the traumatic experience of her daughter's death.

Moreover, Etsuko's trauma is indirectly presented through the ghost image. Etsuko feels that the house is haunted by the ghost of Keiko. She feels that "someone had walked past my bed and out of my room, closing the door quietly" (174), and, when she stands outside Keiko's room, she hears "a small sound, some movement from within" (88). Guo (2012) claims that what happens to Etsuko is very similar to what happens to Sethe in Toni Morrison's *Beloved*. In that novel, Sethe is haunted by the ghost of her dead daughter. Guo explains that the ghost in *Beloved* is not a real ghost; it is used to imply how Sethe blames herself for the death of her daughter and is overwhelmed strongly by her sense of guilt and grief. The ghost in *Beloved* is, therefore, the ghost of Sethe's daughter which reworks Sethe's unresolved trauma. I find Guo's comparison very intriguing, but I believe that the idea of the haunting ghost will be more elaborated if we refer to Anne Whitehead's idea, proposed in *Trauma Fiction* (2004). She claims:

> If trauma is at all susceptible to narrative formulation, then it requires a literary form which departs from conventional linear sequence. The irruption of one time into another is figured by Caruth as a form of

> possession or haunting. The ghost represents an appropriate embodiment of the disjunction of temporality, the surfacing of the past in the present (6).

Whitehead argues that the image of a ghost is used as a literary technique implying that the character is haunted by his or her past experience. As a result, the ghost that haunts Etsuko and lingers in the house is not Keiko, it is Ishiguro's writing technique to imply Etsuko's trauma which cannot be articulated.

Even though Keiko's death plays a crucial role in the novel, Etsuko rarely talks about her daughter or their mother-daughter relationship. These narratives seem to even bear no relation to Keiko. Most of her narrative deals with what happened in Japan before she migrated. In her narration, Etsuko describes firstly the destruction of Japan or, to be more precise, the destruction of Nagasaki after the Second World War:

> Rebuilding had got under way and in time four concrete buildings had been erected, each containing forty or so separate apartments. Of the four, our block had been built last and it marked the point where the rebuilding programme had come to a halt; between us and the river lay an expanse of wasteground, several acres of dried mud and ditches. Many complained it was a health hazard, and indeed the drainage was appalling. All year round there were craters filled with stagnant water, and in the summer months the mosquitoes become intolerable. From time to time officials were to be seen pacing out measurements or scribbling down notes, but the months went by and nothing was done (11).

According to the description, even though some building reconstruction has taken place in Nagasaki after the war, it cannot be said that Nagasaki is a pleasant place to live. There are still some places that cannot be restored. There is wasteground, dried mud, ditches, drainage and stagnant water, all of which destroy the beauty of the city. The mosquitoes, which are claimed to be "intolerable", not only suggest the unpleasing living atmosphere; they also imply the poor hygiene and health problems in Japan during the post-war period. Lee (2008) analyses Etsuko's description and suggests that the "wasteground" is "a place of loss, of desolation, and of

uncertainty, signifying the ruinous state of things in the aftermath of the war, giving testimony and serving as a tangible reminder of catastrophic course of human history" (26). At this point, Lee focuses his discussion only on the historical aspect. To him, the description is "Ishiguro's dialectical image of historical process" (26). Before the war, Nagasaki was a beautiful city. It is a seaport on west Kyushu, Japan's main southwestern-most island, with beautiful valleys bordered by mountains and is fertile with natural resources. After Nagasaki is bombed, everything changes. 'Fat Man' completely destroys the city's beauty and fertility. The earth, which used to be productive, becomes "dried and cracked". What Lee asserts seems to imply that Ishiguro tries to capture or present what really happened in Japan and how Japanese people lived their lives during the post-war period.

In order to respond to Lee's opinion, I implement the idea of pathetic fallacy discussed at the very beginning of my discussion in this chapter to read Etsuko's description of Nagasaki. I would like to argue that Etsuko performs the role of the landscape artist who is creating the landscape portrait. She does not only do the painting of Nagasaki or observe the situation of the city during the post-war period, she also illustrates what both the city and her life as a resident of Nagasaki after the great bombing may look like. As a result, the description of Nagasaki may not absolutely be developed for historical or social purposes, as Lee claims. I agree with Lee to the extent that Etsuko's description may present what happened in Japan or imply the collective experiences of people in that period of time. However, I also believe that the description is also used for personal purpose. Etsuko deliberately develops the vivid image of the setting through her own perspective because this allows her to narrate her story and to use it as a mechanism to explain the cause of her daughter's death. It is more likely Etsuko's attempt to justify her decision to become an ignorant mother who refuses to listen to her daughter's desire; a mother who leaves Japan and begins her new life abroad. As a result, I believe that the description of Nagasaki should be more regarded as a pathetic backdrop which

helps to illustrate Etsuko's personal trauma which occurs within collective experiences, rather than a description which is solely used to talk about historical events.

Etsuko not only describes the unpleasant living conditions that make the situation in Nagasaki unbearable, she also talks about the death of Nakamura-San, a Japanese man who seems to be considered as her boyfriend:

> "But that's all in the past now," said Mrs Fujiwara.
>
> "We're all had to put things behind us. You too, Etsuko, I remember you were very heartbroken once. But you managed to carry on."
>
> "Yes, but I was fortunate. Ogata-San was very kind to me in those days. I don't know what would have become of me otherwise."
>
> "Yes, he was very kind to you. And of course, that's how you met your husband. But you deserved to be fortunate."
>
> "I really don't know where I'd be today if Ogata-San hadn't taken me in. But I can understand how difficult it must be – for your son, I mean. Even me I still think about Nakamura-San sometimes. I can't help it. Sometimes I wake up and forget. I think I'm still back here, here in Nakagawa…" (76).

The conversation with Mrs. Fujiwara suggests that Etsuko once was in love with someone who appears to be Mrs Fujiwara's son, Nakamura-San. This relationship must have been real and passionate enough to engrave itself into Etsuko's memory. Unfortunately, the relationship could not be developed as it appears that Nakamura died during the war. His death seems to affect her Etsuko's psyche, as seen in the way Mrs. Fujiwara recalls how Etsuko used to be "very heartbroken" (76). However, after Nakamura died, Etsuko decided to marry Jiro. Mrs. Fujiwara, at this point, believes that Etsuko can successfully overcome the trauma caused by the loss of Nakamura. Etsuko tries to reject Mrs. Fujiwara's judgement by saying that her marriage to Ogata-San's son cannot help her to recover from the sorrow caused by the death of Nakamura. She asserts that she is still haunted by the loss of her loved one. The undesirable memory concerning the loss intrudes into her mind from time to time. Guo believes that Ishiguro does not set this scene up only to suggest the personal relationship between Etsuko

and Mrs. Fujiwara's son, but it is deliberately developed to imply the idea of collective memory in Etsuko's narrative. Guo wants to suggest that the Etsuko's loss is not less than Mrs. Fujiwara's. Both of them are survivors who experience the effects of the great bombing in Nagasaki – both the physical damage to the city and the loss of their loved ones, which inevitably affects the survivors' psychological well-being. I consider the death of Nakamura as something more personal than what Guo proposes. I believe that it is used in a similar manner to the description of Nagasaki. The death of Nakamura may be developed to create a more vivid picture of Japan in the post-war period. It may suggest the aftermaths of the war – the loss of loved ones and the traumatic feelings of the survivors who have to live with the loss. However, the death of Nakamura-San can also be used to justify Etsuko's desperate decision to marry Jiro, which also leads to her second marriage to the British man and the death of her daughter afterwards.

Mrs. Fujiwara's loss is not the only example in the novel of what Japanese people have to undergo as an after effect of the war. Etsuko believes that the young married women living in other apartments in the same building to herself also share similar experiences of Mrs. Fujiwara:

> Now I do not doubt that amongst those women I lived with then, there were those who had suffered, those with sad and terrible memories. But to watch them each day, busily involved with their husbands and their children, I found this hard to believe – that their lives had ever held the tragedies and nightmares of wartime (13).

Etsuko seems to believe that Japanese women have disturbed states of mind, because they are traumatised by their past. However, Etsuko asserts that they never recount their traumatic feelings. They remain silent and try to move on by keeping themselves busy with other things. However, they cannot escape from or get rid of these terrible feelings. Molino (2012) proposes that Etsuko's narratives about Japanese women at this point can be defined as self-reflection.

He explains that it is a mechanism which Ishiguro deliberately uses to insert Etsuko's trauma, which is omitted from her own narratives, into the collective memory of Japanese women to disclose what happened in her life, her feelings and her psychological condition caused by her loss during the war.

I, again, oppose Molino's argument. It is possible that Etsuko may use these women to imply how the aftermath of the war affects her life, but I believe that Etsuko does not bring up the lives of these Japanese women in order to associate herself with them. I assert that she does it deliberately to isolate herself from the group. In order to support my point, I think it is necessary to discuss the idea of the traditional Japanese woman's image in detail. Sumiko Iwao (1993) states in her book, *The Japanese Woman: Traditional Image and Changing Reality*, that, before the end of the Second World War in Japan, there was a myth of the "good wife and wise mother" (19). This myth depicts Japanese women as wives who are charming, docile and graceful servants of their husbands' needs and desires, and devoted mothers who sacrifice their entire lives for their children. Pre-war Japanese people tended to live their lives with this value. "They accepted the traditional 'good wife and wise mother' model as their ideal" (19), claims Iwao. However, this myth is not perpetual. Iwao adds that there was a quiet revolution conducted by the new generation of Japanese, who wanted to dispel the myth that women are inferior and submissive. The core of the revolution's performers comprised those who were born after the end of the Second World War or between 1946 and 1955; who were college-educated, and who lived in urban areas. Since the revolution, the lives of Japanese women have been changing. They have been able to win a degree of freedom and independence. The role of mother no longer occupies their entire lives. Even though they still have to be responsible for the elderly and the sick, Japanese women have more freedom in their career or professional realm. Moreover, they can take part in local politics and community activism. However, Japanese men do not seem to recognise this change. They seem to hold onto the myth of the

traditional values or the superior status of men over women. Iwao asserts that this lack of awareness is caused primarily by the way "men and women are changing at different paces" (17). For Iwao, women have the propensity to change ahead of men. According to what Iwao presents, I believe that Etsuko regards the Japanese women as those who hold onto the pre-war value. The way they "busily involved [themselves] with their husbands and their children" (13) suggests how they are influenced by the myth of "good wife and wise mother". Etsuko, on the contrary, does not regard herself as such. She refuses to present herself as a good and obedient wife. Her attempt to assert her position as a contemporary woman who does not belong to the traditional set of values can be seen firstly through how Etsuko does not seem to have passionate feelings or love towards Jiro. The love that she expresses for Nakamura is much more passionate than the feelings she has for her husband. Secondly, the relationship recounted through Etsuko's narration seems to imply that she opposes Jiro's expectations about the traditional relationship of an authoritative husband and a passive wife. Jiro wants to be Etsuko's "Pharaoh" (2), who has absolute power over his subordinates. This kind of expectation is demonstrated when Etsuko narrates how Jiro orders her to get some tea for his friends:

> "Etsuko, get some tea for the gentlemen." My husband had said this despite the fact that I was already on my way to the kitchen. But then the tubby man started to wave his hand frantically.
>
> "Madam, madam, sit down. Please. We'll be going in just a moment. Please be seated."
>
> "It's no trouble," I said, smiling.
>
> "No, madam, I implore you" – he had started to shout quite loudly – "We're just rabble, like your husband says. Please don't make a fuss, please sit down."
>
> I was about to obey him, but then I saw Jiro give me an angry look (61-62).

This excerpt suggests that Etsuko seems not to be the good, traditional Japanese wife Jiro expects. Jiro believes that, as a good Japanese wife, Etsuko should not ignore her husband's order. However, Etsuko prefers satisfying Jiro's friends rather than pleasing her own husband.

The angry look Jiro gives to Etsuko not only expresses his discontent that his order is challenged, but also condemns her disobedience, which brings disgrace to her husband. Etsuko's disobedience not only signifies her lack of qualities to be a good, traditional Japanese wife, but also implies her belief that deviates from the accepted norm of traditional Japanese women. It seems that Etsuko does not want to bear the patriarchal idea existing in Japanese culture where husbands hold absolute authority and can exercise their power over their wives, and she refuses to allow her husband to abuse her physically or mentally.

Another set of evidence that can prove how Etsuko does not belong to the norm of being a Japanese wife can be seen through Ogata-San's criticism of Etsuko's behaviours. Ishiguro presents Ogata-San as a very traditional Japanese man. He displays an openly hostile attitude towards the ideas of equality, democracy and Americanisation. He thinks that "these things we've learnt so eagerly from the Americans, they aren't always to the good" (65). For him, Americanisation is the source of the bad things happening in Japan. When he begins to talk about his daughter-in-law, he seems fully to oppose her attitudes: when Ogata-San has a conversation with Mrs. Fujiwara, his old acquaintance, he claims that "young women these days are all so headstrong. And forever talking about washing machines and American dresses. Etsuko here's no different" (151-152). Moreover, Ogata-San also comments that, "A wife these days feels no sense of loyalty towards the household. She just does what one pleases" (65). This statement can be used to prove that, actually, Etsuko may not be a passive wife as a traditional Japanese woman should be. Even though Etsuko tries to deny Ogata-San's assertions, her preference for Western ideas can be seen when she refers to America as a land of opportunity. America, for Etsuko, is a country with opportunities for equality between sexes, opportunities for women to be free from being abused or controlled by their own husband and opportunities to have a better life.

Etsuko not only implies her preference for American culture to isolate herself from those traditional Japanese women, she also uses it to cope with the trauma caused by the death of Keiko – justifying that her decision to leave was the best, not for herself, but for her daughter. Unfortunately, her decision did not make the situation better for either herself or for her daughter. As a wife, Etsuko's decision to leave Jiro and marry the British man means that it is almost impossible for her to be regarded as a good wife according to traditional Japanese values. Her second marriage is considered an unfaithful act and this significantly affects her psyche. More importantly, Etsuko's decision tragically leads to her daughter's unhappy life and suicide in England. Even though Etsuko asserts that she is a good mother who always considers the situation of her beloved daughter as her first priority, she cannot prevent herself from feeling guilt for causing her daughter's death.

In order to deal with her problem, Etsuko therefore introduces Sachiko into her narrative as her double. Sachiko in *A Pale View of Hills* assumes her duty in a very similar manner to Stephan Hoffmann or Brodsky in *The Unconsoled*. They are what Gary Adelman (2001) defines as "doubles" (167). These doubles are introduced into the novels in order to build up the character's psychological complexity. In *The Unconsoled*, Adelman claims that double characters such as Stephan Hoffmann or Brodsky help externalise the central character's interior life. It is a kind of technique that can help the reader to discover the truth within the mind of the character that is unable to be articulated. These doubles are developed in reference to the central character. They see and hear the world through the central character's point of view. They are the central character's stand-ins in a narrative s/he relives. The idea proposed by Adelman can be further illustrated in reference to Freud's idea of projection, presented in *The Origins of Psychoanalysis: Letters, Drafts and Notes to Wilhelm Fliess, 1887-1902*. Freud (1957) considers that projection is a mechanism developed when there are thoughts, motivations, desires and feelings that cannot be accepted as one's own. These negative aspects

of the self are dealt with by being placed in the outside world and attributed to someone else. Projection is one of the possible ways that the repressed feelings or memories are allowed access into the individual's conscious. This kind of process is not a recovery of the memories, so, as a result, what is projected into the substitute and expressed may not be fact. It may be manipulated, distorted or full of bias, but it at least helps the individual to analyse the repressed experiences in a more open-minded manner which leads to a better understanding of the situation. The projection between Etsuko and Sachiko is possible because they share some similar aspects of their background. Sachiko is presented as a widow of about the same age as our protagonist. Both of them come from respectable and well-to-do families. Sachiko used to live in "a most beautiful house with a pond in the garden" (21). She is used to high-quality and expensive crockery such as a teapot that she describes as "a fine piece of craftsmanship made from a pale china" (21). Sachiko also has a father who runs a business in America and she is educated enough to read a book written in English. In the same way, Etsuko was born into a well-to-do family who are able to support their daughter in learning and appreciating Western classical music. She is able to play the violin, which was not a common instrument for ordinary Japanese people at that time.

Etsuko uses Sachiko to embody her negatives when she wants to discuss her husband and the life expected of a traditional Japanese wife. Instead of talking about Etsuko's relationship with Jiro, Sachiko's married life is recalled. According to Etsuko's narrative, Sachiko had an arranged marriage which both her and her husband's family considered a good match. The marriage was not motivated by love, but rather to conform to a traditional Japanese way of life. It is also possible that, having had an arranged marriage, Sachiko's husband expects to have a traditional Japanese wife and family:

> "I remember once," Sachiko went on, "my father brought a book back from America for me, an English version of *A Christmas Carol*. That became something of an ambition of mine, Etsuko. I wanted to learn

> English well enough to read that book. Unfortunately, I never had the chance. When I married, my husband forbade me to continue learning, In fact, he made me throw the book away" (110).

Sachiko's husband has the same view of marriage as Jiro. He does not believe in equality between the sexes. On the contrary, he believes that education is necessary only for men. Being at home, women should not be educated. Moreover, Sachiko's husband seems to become unhappy when Sachiko wants to read *A Christmas Carol* – an English novel. It is possible that the dissatisfaction of Sachiko's husband is less a general issue about female education, but may relate to the fact that Sachiko wants to learn English – the language of Japan's enemy and conqueror. The language here becomes a symbol of power and authority. The one who can speak may no longer be in a passive position, or, at least, may develop the intention to hold some power. As a result, the fact that she wishes to read *A Christmas Carol* may imply that Sachiko does not completely surrender to her husband's belief. The way Sachiko talks about education shows her attempt to oppose the traditional expectations of a husband-wife relationship.

Sachiko is not only referred to when Etsuko wants to talk about her relationship with her husband, she also becomes the most appropriate substitution as Etsuko's double when she talks about her relationship with her daughter. Etsuko feels guilty and believes that she is the cause of her daughter's death. However, in the "Etsuko-ed version" of the past, Etsuko never accepts any blames for herself, but projects this guilt onto Sachiko. Sachiko is presented with unpleasant maternal qualities focusing particularly on her negligence in her role as a mother. According to Etsuko's perception, Sachiko is an indifferent mother who is self-centred and neglects her own daughter. When Etsuko informs Sachiko that her daughter is fighting near the ditches, which are "quite dangerous in places", and has "a cut on her face" (15), Sachiko responds to the news indifferently: "I do appreciate your coming to find me like this […] But

as you see, I'm rather busy just now. I have to go to Nagasaki" (15). Arguably, as a mother, Sachiko should pay attention to her daughter's safety as her first priority. After Sachiko is informed that her daughter is in a dangerous situation, Etsuko strongly feels that she should hurriedly go to see her daughter and protect her from any possibility of danger. Regrettably, Sachiko seems to care little about Mariko's injury or the dangerous situation she has to confront. She chooses instead to focus on her errand in Nagasaki. However, Ishiguro reminds the reader of the unreliability of the narratives, and the possibility that these narratives are distorted and used as Etsuko's projection to talk about her guilt, by also providing Sachiko's opinion of the situation. In Sachiko's account, Mariko's circumstances are different from those portrayed by Etsuko: according to Sachiko, the way Mariko fights with other children is an ordinary situation, as happens with most children.

Another aspect that Etsuko uses to criticise Sachiko's negligence of her daughter is the way Sachiko leaves Mariko alone at night-time, despite there being the possibility of her daughter being harmed by the mysterious stranger who has been observed in the neighbourhood. When Mariko tells her mother that there is a woman entering their house during the night and trying to take Mariko to her house across the river, Etsuko blames Sachiko for neglecting her daughter and not doing anything for her daughter's safety or to protect her daughter from the stranger. On the contrary, Sachiko believes that there is no danger happening around Mariko. She believes that the cut on Mariko's face is caused by the way "she was climbing a tree and fell" (42). As a result, Sachiko responds to the story of the female stranger apathetically and persuades Etsuko not to pay any attention to what Mariko has said. She believes that "it's just a little game Mariko likes to play when she means to be difficult" (43). For Sachiko, the story Mariko creates is her daughter's strategy to get her mother's attention.

When Sachiko and Mariko have an argument about Frank, Sachiko's American husband, Mariko reveals that she hates her American stepfather, and rebels against her mother's decision

by running away from home late at night. Etsuko tries to persuade Sachiko to go after her daughter, but Sachiko refuses to do so:

> "Shouldn't someone go after her?" I [Etsuko] said, after a while.
> Sachiko looked at me and seemed to relax a little "No,"
> she said, sitting down. "Leave her."
> "But it's very late"
> "Leave her. She can come back when she pleases." (85)

For Etsuko, Sachiko seems to ignore both Mariko's security and her feelings towards Frank. Sachiko insists on marrying him and moving to America, although she knows that her daughter does not agree with her idea. However, what Etsuko believes seems completely different from what Sachiko thinks. For Sachiko, moving to America is a decision she made only for her daughter's sake: "my daughter's welfare is of the utmost importance to me, Etsuko. I wouldn't make any decision that jeopardised her future. I've given the whole matter much consideration, and I've discussed it with Frank. I assure you, Mariko will be fine. There'll be no problems" (44). Sachiko does not move to America because she wants to move with her new husband. The most crucial reason for moving to America is her daughter having a better future and living conditions.

According to the excerpts discussed above, Sachiko seems to be a mother who has neglected her daughter, and does not adequately perform her role as a mother. Even though Sachiko tries to make some assertions, they are presented only as unconvincing justifications of her own selfish motive. With this kind of presentation, it is possible that Sachiko is not behaving as badly as Etsuko tries to claim, but her stories are distorted and used as a projection mechanism to imply Etsuko's guilt as a negligent mother who lets her own daughter become traumatised and die. Apart from being used as Etsuko's projection of her guilt, the stories of Sachiko and her daughter are also used as a tool to increase Etsuko's self-esteem. Etsuko is haunted by her

guilt regarding Keiko. She believes that she is not a good mother. She paid insufficient attention to her daughter's feelings, which finally led to Keiko's death. With this guilt, she wishes that she could correct her past and instead be a good mother and prevent the death of her daughter. However, this wish cannot happen in reality. Etsuko, as a result, fantasises situations that allow her to become a good mother. In her narratives concerning Sachiko, Etsuko uses the opportunity afforded by the fact that Sachiko does not perform a maternal role to take care of Mariko as if she is the girl's mother. In doing so, it is possible for her to cope with the guilt in her past and her sense of self-esteem as a good mother is established.

In the novel, we can see that there is repetition of Etsuko's narrative concerning the death of her daughter; for example, Etsuko's repeated dreams about a girl who plays on the swings, or Etsuko's repeated projections through the relationship between Sachiko and her daughter. This kind of repetition is quite similar to what Freud proposes. Freud (1916-1917) claims that "the patient does not remember anything of what he has forgotten and repressed, but *acts* it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it" (150). According to Freud, it is possible to say that Etsuko is unable to recount or even to remember anything concerning her trauma. However, if we, as the readers, consider Etsuko's repetitive action carefully, we can understand the cause of the trauma hidden in her unconscious. Initially, the repetition helps reassert that Keiko's death plays a significant role in Etsuko's psyche. Likewise, it also helps represent Etsuko's guilt regarding Keiko and, finally, it suggests Etsuko's wish to have been a good mother for her daughter. The work of Cathy Caruth (1995) concerning the idea of repetitive narratives can help us increase our understanding of how Etsuko is suffering from her trauma. In the introduction to *Trauma: Explorations in Memory*, Caruth suggests that traumatised people are unable to narrate their past, especially events concerning the traumatic event, straightforwardly. In the case that they try to recount their stories, they often have problems with narrative structure and linear

temporalities such as a collapse of chronology or excessive repetition, because the stories, which are problematic and affect their psyche, tend to intervene into their mind insistently and intrusively (4-5). Using Caruth's model of trauma narrative to read *A Pale View of Hills*, it is possible to say that Etsuko's trauma is implied through the repetition that structures her narrative.

Despite the repetition of her projection concerning her guilt towards her daughter, Etsuko seems to be somewhat unsuccessful in overcoming her trauma. There is much evidence that can be used to indicate Etsuko's failure, and one example is the figure of a murdering woman which seems to haunt Etsuko's narrative like a ghost. In the story, Etsuko seems to persuade Sachiko to reconsider her decision to marry and move to America. However, Etsuko's attempt is ultimately not successful. Sachiko insists on holding to her standpoint. She insists on going to America even when her daughter tries to run away from home as a revolt against this decision. Sachiko believes that what she does is the best thing she can do for her daughter and that it will lead to better life for them both. After Sachiko insists on not going to look for her daughter and sticks to her plan to migrate to America, Etsuko recounts that she is the one who decides to go out and look for Mariko. When Etsuko meets Mariko, the narratives concerning Sachiko, Etsuko and Mariko seem to be broken and end abruptly. The girl is no longer referred to as Mariko; rather, she is referred to as a daughter. In the same way, Etsuko no longer refers to herself in the way that she had up to this point; instead, she becomes the mother of the girl. The relationship between the woman and the girl differs from the loving relationship between Etsuko and Mariko that Etsuko has tried to recount earlier in the novel, seeming to have become far more threatening:

> The little girl was watching me closely. "Why are you holding that [rope]?" she asked.
>
> "This? It just caught around my sandal, that's all."
>
> "Why are you holding it?"

> "I told you. It caught around my foot. What's wrong with you?" I gave a short laugh. "Why are you looking at me like that? I'm not going to hurt you"
>
> Without taking her eyes from me, she rose slowly to her feet.
>
> "What's wrong with you?" I repeated.
>
> The child began to run, her footsteps drumming along the wooden boards. She stopped at the end of the bridge and stood watching me suspiciously. I smiled at her and picked up the lantern. The child began once more to run (173).

Etsuko recounts this scene in a similar manner to how a murder scene in a thriller movie might be presented. She does not occupy the role of a maternal figure, but seemingly performs the role of a murderer who holds a rope and intends to kill the girl. It is possible that Etsuko eradicates the boundary between the maternal characters: Sachiko, Etsuko and the murdering mother, in this scene because she wants to imply that she is not different from Sachiko or the murdering woman. All of them are the murderers who kill their own daughter. I believe that the emergence of the murdering woman in this scene can be read as Etsuko's guilt about the death of her daughter. It may be the repetition in another form which helps Etsuko to project her repressed trauma. The intention to develop the image of the girl in this scene is not different from when Etsuko develops the murdering mother. Etsuko recounts that this girl does not seem to express her love or trust towards the mother figure. She is almost paralysed by her fear when the murdering mother figure approaches her. The response of this hanging girl is possibly how Etsuko revealed the traumatic experiences Keiko, or even Mariko, has to undergo. The rope here is also used symbolically to refer to the rope-like material that Keiko uses to commit suicide. These symbolic projections suggest that Etsuko is still haunted by her guilt. She is still overwhelmed by the negative thought that she is the one who caused her daughter's unhappiness and thereby murdered her own daughter.

Even though it seems that Etsuko does not completely recover from her psychological problem, Ishiguro ends his novel with a note of hope by signalling the possibility of a better life for his

characters. For Ishiguro, the image of the murdering woman is a good indicator for Etsuko's recovery, because it means that Etsuko is able to confront her traumatic past experience. Ishiguro mentions in his interview with Mason in 1986 that:

> […] at the most intense point, I wanted to suggest that Etsuko had dropped this cover. It just slips out: she's now talking about herself. She's no longer bothering to put it in the third person (337).

According to Ishiguro, the traumatic experience that used to be repressed in Etsuko's unconscious is now accessible to her conscious mind and can eventually be recounted without the need to transfer it to others.

After Etsuko closes the door of the past, being able to admit the misdeeds that she committed in the past and extricating herself from her sense of guilt, Ishiguro also asserts the positive end. The hope for Etsuko's resolution to her trauma is implied firstly through the traditional symbolic pattern commonly used in literature. On the last day that Etsuko and Niki spend time together, "there were no signs of rain and the sky seemed clearer than on previous mornings. […] outside the sun was shining" (176-177). The symbolic representation of the clear sky is possibly used to suggest the clarity within the character's mind. There is nothing to be repressed and there is no element in her narrative that is considered obscure. The sun is also used to imply how Etsuko's new chapter in life, which is no longer terrible and traumatic, begins. If we read Etsuko's positive description about the place at this point in its relation to the idea of Evernden's pathetic fallacy, we can see that what Etsuko does is not different from the way the artist paints the landscape. The description painted by Etsuko is not an imitation of the truth or it is not what happens in reality, but it allows us to understand what a place looks like to Etsuko. She no longer thinks about Keiko's room with "the disturbing feeling" (53) or the destruction of Nagasaki after the war. On the contrary, her description of the place is filled with positive images such as clear sky and sunshine.

Apart from these symbolic images, Etsuko's better future is also implied through the image of the door in the ending scene, where she stands to smile and wave goodbye to her daughter. In this scene, the door is presented not as being closed, but as one that has been opened for her. Eckert (2012) discusses the opened door in his article. He suggests that the image of the opened door denotes Etsuko's willingness to engage with the world after her long closure. I agree with Eckert, but I personally feel that it is not only the door that can be read symbolically in this scene; the way Etsuko responds to her daughter can also be read as the possibility that she can overcome her past. The way she smiles and waves to Niki suggests that she is able to love and has a better understanding of her second daughter.

To sum up, in this chapter, I make the argument that *A Pale View of Hills* primarily concerns Etsuko's personal trauma within a backdrop of post-Second World War-period Japan. To support my point, I examine the techniques that Ishiguro uses to illustrate the novel's theme. The first technique explored is Ishiguro's use of narrative unreliability. I believe this allows Etsuko to recall and articulate her traumatic story, which is repressed. Secondly, I assert that, even though Etsuko's trauma is repressed, the primary cause of her problem concerns her daughter's death, not the aftermath of the great bombing that is stated as being in the collective memory of the Japanese. After that, I observe how Etsuko deals with her trauma through the use of her double character, Sachiko. I am interested especially in how Sachiko helps Etsuko overcome the trauma of her daughter's death. I end this chapter by arguing that, with the use of narrative unreliability and the double, Etsuko has a potential to successfully deal with her personal traumatic past.

CHAPTER II

THE FLOATING WORLD OF MASUJI ONO IN *AN ARTIST OF THE FLOATING WORLD*

Ishiguro's second novel, *An Artist of the Floating World* (1986), contains significant similarities to his first, in terms of setting, theme and style. To begin with, Ishiguro develops the stories of his Japanese characters against the historical setting of post-Second World War-period Japan. Etsuko recounts her life in Japan during the early 1950s, while Masuji Ono's story takes place from October 1948 to June 1950. With their similar setting and timeframe, the two novels are considered by some researchers, such as Rebecca L. Walkowitz, Chu-Chueh Cheng, and Deyan Guo, as historical novels. Guo (2012) states that both of the novels present the visual shock of the devastation in Japan after the Great War. However, she considers that the war damage in *An Artist of the Floating World* is portrayed in a more poignant manner than what Etsuko describes in *A Pale View of Hills*. Cheng (2010) also discusses the similarity between Ishiguro's first two novels, but she does not deal with the physical aftermath of the war. On the contrary, she is interested in "the alteration of the cultural landscape" (228) in post-war Japan, or, to be more precise, how America is regarded as the enemy of Japan. Cheng asserts that, in *An Artist of the Floating World*, the character's cultural conflict caused by the generation gap is again explored; however, in this latter novel, the idea is more fully developed. Walkowitz (2001) is also interested in Ishiguro's novels with regard to his attempt to situate his works within particular cultural traditions. She claims that Ishiguro develops *A Pale View of Hills* and *An Artist of the Floating World* to present "the apparent Japaneseness" (1049). However, Walkowitz, in the same manner as Cheng, believes that the second novel is more concerned with the cultural estrangement of the time.

I am persuaded by these critics only to the extent that these two novels are developed within the same timeframe of post-war Japan, but I am not convinced that Ishiguro intends primarily to discuss Japanese historical or cultural situations in that period of time, or to present Japanese history or culture as a cause of his characters' psychological problems. Rather, I believe that Ishiguro focuses considerably on his characters' interiority, and the historical setting is developed only to highlight the characters' problems happening against it. In *A Pale View of Hills*, Etsuko recounts a number of incidents that occurred after the defeat of Japan. The unbearable living conditions after the war are described, and the burdens imposed on a passive Japanese woman are presented. For Etsuko, Japan's situation is not the cause of her trauma, but it allows her to articulate her own problem and deliberately helps her to elevate her self-esteem – justifying her own decision to migrate to England and the death of her daughter. The decline of Japan in *An Artist of the Floating World* is quite similar. The loss of the nation is not presented as a cause of Ono's problem; it highlights his difficulty in defining and pursuing a sense of respect. Another reason that leads me to put forward my argument as such is that *A Pale View of Hills* and *An Artist of the Floating World* share the theme of psychological conflicts and the technique of narrative memory. To recap, *A Pale View of Hills* is a story about Etsuko's problem, caused primarily by her loss or the death of her loved one, and she blames herself for being the cause of this loss. However, this story is not recounted straightforwardly, but is developed by using a technique of memory narrative which functions as a, what Ishiguro (1989) calls, "highly Etsuko-ed version" of events (337). Etsuko's distortions of the past are motivated unconsciously, and can be explained by Freud's ideas of repression – psychological symptoms displayed by people who have traumatic experiences and for whom these experiences are too traumatic to confront or even to remember. Even though the Etsuko's traumatic memory is distorted and repressed, the reader may get some clues about her trauma through her double character. Etsuko's trauma concerning the death of her daughter is revealed,

in the main, through the narrative of her Japanese friend, Sachiko. In *An Artist of the Floating World,* Ishiguro is still interested in similar matters and techniques. Some of the similarities between these novels are drawn out in Ishiguro's interview with Brian W. Shaffer (2001). In this interview, Ishiguro says that "I feel that my tone and my narrators so far have been associated with emotional repression – not just their characters but the very way they speak, the way I write, the techniques I employ" (14). Andreea Raluca Constantin (2014) puts forward evidence that can be used to support Ishiguro's claim. She proposes that *An Artist of the Floating World* uses the same memory device as *A Pale View of Hills*. The narratives in both novels are made foggy and obscure. Moreover, the device also provides the possibility for the characters' self-deception and inner thoughts. Apart from Constantin, Rocio G. Davis (1994) and Barry Lewis (2000) are other critics who argue over the theme and the technique of *An Artist of the Floating World*. Even though Davis's assertion does not provide a comparison between Ishiguro's two novels, her discussion – which focuses particularly on *An Artist of the Floating World* – can illustrate why these novels should be considered more as focusing on the interior. Davis accepts that there is a vivid description of the historical backdrop, but she asserts that *An Artist of the Floating World* is a story about a personal odyssey of displacement and the character's search for his self which is narrated through the retrospective monologue of an elderly Japanese painter. Lewis (2000) also puts forward his argument on the narrative technique of the novel. He suggests that *An Artist of the Floating World* is presented through Ono's incomplete narrative. He suggests that Ono's "narrative – which unfolds through the labyrinthine to-and-fro of Ono's shaky recollections – is incomplete and subject to much selection and distortion" (60).Moreover, he also believes that this incomplete narrative implies the possibility that there have been terrible experiences in Ono's past.

I agree more with these latter critics who assert that these two works deal with personal problems, rather than those who favour the historical approach. However, I believe that the

narrative techniques and the nature of the characters' conflicts in these two novels are somewhat different. For me, the haunting nature of the psychic conflicts in both novels is quite similar, but what makes the psychological conditions of the characters different is the cause of their problems. Etsuko's problem is caused primarily by her loss. However, Ono's problem is complicated by his needto become respected, especially as a great artist, instead of the fact that he is insistent in defining the idea of respect. In terms of the narrative technique, I agree that both of the works are developed by the technique of memory narrative. However, it is not fully accurate to suggest that Ono's narrative is a duplicate version of Etsuko's. There are important differences between these novels; one of the most significant being how the truth concerning the protagonists' problematic moments is recounted. While Etsuko's traumatic narrative is distorted and revealed through her double characters, Ono rarely talks about other people's lives. He focuses more fixedly on his own life and his relationships with others. His narratives are better seen as his attempt to present himself to his imagined readers. Ono enjoys talking about his success. We learn through his narrative that he is one of the great artists of the time. He has gained his reputation from being a propaganda artist and his art works were particularly important during the war. However, we cannot say that Ono's narrative is developed from his self-pride and his high self-esteem; it is more likely the egoistic admiration of oneself – the narcissistic mental disorder symptom of one who suffers from his psychological problem.

To illustrate my hypothesis that Ono's psychic conflict, caused by his desire to become respectable, is revealed through his narcissistic narrative, I think it is useful to discuss firstly how the idea of respect is defined, especially in its relation to the notion of success in Japanese society. Shuji Sugie, David W. Shwalb and Barbara J. Shwalb (2006) claim that, in order to understand how the idea of respect is important in Japanese culture, we have to learn that Japanese people tend to have a strong degree of conformity and intolerance for any unpredictability in life. This sense of security exists in everything, including Japanese people's

interpersonal relationships. Japanese people prefer to have fixed social status and the sense of respect functions as a mechanism helping them secure these social positions. However, the idea of respect in Japanese culture is changeable. Sugie *et al.* (2006) assert that the idea of respect has changed over time, and the considerable change can be seen through the definition given in two different editions of a popular Japanese dictionary – the first one published in 1983 and the latter in 2005. The earlier version defines respect as "acknowledging the strong points of a person's character or behaviour, and feeling the desire to bow or to follow after a person" (650). The latter regards respect as being "cognizant of the extraordinary aspects of a person's achievements and conduct, and looking up to a person as a desirable model" (875). According to these two versions of respect, we can see that, in order to be respected, an individual needs to be seen as possessing an accepted degree of merit. However, there is one prominent difference in these two definitions. The older notion of respect tends to focus more on the individual's character or personal qualities. It implies that people in traditional Japanese society tend to believe in the hierarchical system. People in society are ranked according to their level of importance and the people who are regarded as highly placed are owed a greater sense of respect. The later definition seems to contradict the first in focusing more on the individual's behaviour. This kind of democratic idea has become more influential and has its roots in Japan after the Second World War. Contemporary Japanese people are far less interested in social rank and prefer to be a "self-made person", achieving success from his or her intrinsic effort and ability.

What Sugie *et al.* (2006) have proposed can be used to read how the changing ideas of respect influence Ono's life. In the novel, it is quite clear that Ono finds it difficult to bind himself to any definition of respect. Ono seems to prefer the traditional definition, because he seems to demand that the people in his life have a high opinion of him. He loves the moment he achieves success within the far-right political environment and becomes a respectable artist. He is proud

to be a member of the Cultural Committee of the Interior Department and an officer adviser of the Committee of Unpatriotic Activities, and he longs to have loyal followers. However, he realises that, with his birth, he is unable to identify himself as a person of noble birth and therefore receive a great deal of respect. Moreover, Ono cannot switch his preference to the modern definition, because he realises that his professional position as a propagandistic artist whose life is dedicated to imperialism is considered indecent, and he cannot become anyone's desirable model in modern Japanese culture.

Realising the limitations which each of the definitions imposes on his opportunity to gain great respect, Ono attempts to pursue his achievement through his narcissistic narrative. To discuss the idea of narcissism that can be seen in Ono's narrative, I believe it is helpful if we examine firstly the definition of this mental symptom proposed in Sigmund Freud's *On Narcissism: An Introduction* (1914) and the idea about self-love proposed when he writes about "ego libido". Although Freud suggests that ego libido and object libido are interrelated, he nonetheless highlights extreme situations in which one may come to be entirely dominant over the other: being in love and being psychotic. When in love, the lover's self is nearly non-existent; the lover tends to invest everything into his or her idealised object and feels himself or herself to be nothing. In the case of the psychotic, the libido is withdrawn from the object onto the ego to such an extent that there is no outside world or, at least, no corresponding internal representation of it. In 1915, Freud illustrated this idea more fully by outlining a two-stage theory of the initial development of the libido and later development of object relations. He argued that, during the autoerotic phase, or at the beginning of the child's development, there is no awareness of the self or of another person. The child regards the mother's caring and nursing only as a source of libidinal pleasure. However, after the repetition of contact with the mother, the initial feeling of attachment to the mother as a source of pleasure gradually becomes affection for the mother as a person. At this point, the initial state of autoeroticism becomes the

second phase of development – the phase of object relationship. Freud claims that narcissism emerges as an intermediate stage between autoerotism and object love. He explains that, during the mother's nursing and feeding, the infant tends to develop a kind of awareness or conception of, firstly, its self, then an awareness of the mother, and finally an awareness of their relationship or the mother's love. The first form of object relationship is self-love. According to this idea, the self is, therefore, the first object that the libido is invested in by means of identification with the mother. Freud regards this kind of self-love or primary narcissism as a normal phase of a child's development which helps the child to develop a sense of self or ego. After the ego distances itself from primary narcissism, the child enters into the stage of object relationship or object seeking. In this stage, the libido is invested into the affectionate object as a separate entity. There are two types of libidinal investment. The first one is the object-libido or how the libido is invested in a person or object outside the self, and the second type is the ego-libido or how the libido is redirected inward to the self. Freud (1915) suggests that the latter type of investment possibly occurs within two circumstances. The first possibility concerns the effect of parental affection upon the child. He states that parents may idealise and overvalue the achievement of the child, encouraging a narcissistic development. In fact, this distortion is caused by and reveals the parent's narcissism. He claims,

> Parental love, which is so moving and at the bottom so childish, is nothing but the parent's narcissism born again, which, transformed into object love, unmistakeably reveals its former nature (91).

The second possibility deals with the concept of the ego-ideal. Freud believes that, when the individual experiences the outside world and learns about social expectations and standards, the ideal ego or the image of the perfect or idealised self – the self which best conforms to the extant cultural and ethical ideas – is developed as a standard for that individual. In maturity, his/her ideal ego becomes the target of self-love enjoyed in childhood and leads to the adult's

primary narcissism. Freud explains that this idea of self-love or how the libido is redirected and invested inwards to the self is a normal human development. However, when Freud has to relate his idea of narcissism to psychosis, he agrees with Karl Abraham (1908): that the individual may suffer from a narcissistic mental disorder when there is a problem in the libido's transition from the ego to objects outside the self. He states,

> The libido that has been withdrawn from the external world has been directed to the ego and thus gives rise to an attitude which may be described as narcissism (75).

Wright, O'Leary and Balkin (1989) claim there are two types of narcissistic dysfunction. The first group of people suffer consciously low self-esteem. This kind of problem is accompanied by the feeling of shame – caused by a failure to live up to the ego-ideal. The other group experience a consciously high self-esteem as they tend to refuse or negate their shameful experiences to prevent themselves having feelings of inadequacy or inferiority. These people tend to become exhibitionists – having the need to be dominant.

These ideas about narcissism allow us to read how Ono's narrative reveals his problem caused by his considerable need to become respectable. To begin with, Ono tries to exert his professional achievement as a respectable artist through his narrative concerning the "auction of prestige" (8) of the home of an even more well-known and wealthy art enthusiast, Akira Sugimura, after his death. Ono believes that:

> How so much more honourable is such a contest, in which one's moral conduct and achievement are brought as witness rather than the size of one's purse. I can still recall the deep satisfaction I felt when I learnt the Sugimuras – after the most thorough investigation – had deemed me the most worthy of the house they so prized (10).

According to the excerpt, Ono seems to be very pleased when he is able to win the house in the auction. He claims that the house brings him a sense of "honour". The honour Ono upholds can

be gained by his belief that the owner of the house is not anybody who has enough money to buy it, but the one who undergoes investigation and is proved to be engaging in "moral conduct and achievement". Moreover, this kind of honour may also be achieved because this house had belonged to the great artist, Akira Sugimura. To own and live in the house, Ono not only believes that he can relate himself to the great artist, or claim that he has quite a close relationship with this respectable person, he is also able to convince himself that, with his aesthetic ability, he can be in the same position as Sugimura – becoming as great and respectable an artist as Sugimura used to be.

Ono's attempt to reaffirm that he is a great artist is also presented in his relationships with his students. Ono first recounts his relationship with Shintaro. When Mrs. Kawakami complains that a relative of hers is having difficulty finding a job, Shintaro suggests that she should ask for Ono's help:

> You must send him to Sensei here, Obasan! A good word from Sensei in the right place, your relative will soon find a good post. […] A recommendation from a man of Sensei's standing will command respect from anyone (19).

In Ono's narrative, Shintaro believes that Ono can help anyone to get a good job because he is a respectable person. For Shintaro, Ono's reputation is not limited only within the artistic realm; everyone in the community seems to respect him and they are willing to do whatever Ono requests. This kind of traditional sense of utmost respect, as Sugie et al. (2006) define, can be gained when people in the community acknowledge Ono's artistic ability and realise that he has done great deal for them. Ono also states that Shintaro's assertion makes him fulfilled. It leaves him with "a certain feeling of achievement" (21). I think the "achievement" here does not relate only to people's respect, it allows Ono to successfully hold on to the belief that he is a successful artist.

It is not only the reference to Shintaro that makes much of Ono's professional success; Ono also narrates a duplicate version coming from Kuroda:

> I have suspected for some time that Sensei was unaware of the high regard in which he is held by people in this city. Indeed, as the instance he has just related amply illustrates, his reputation has now spread beyond the world of art, to all walks of life. […] But I personally have no doubt. His reputation will become all the greater, and in years to come, our proudest honour will be to tell others that we were once the pupils of Masuji Ono (25).

The reference to Kuroda's assertion at this point is not different from Shintaro's discussed previously. Kuroda not only insists on Ono's success and excellent reputation, but also makes much of his influence, which is not limited within "the world of art". Moreover, I also consider that, in this narrative, Ono's desire for the traditionally defined sense of respect is revealed. Ono implies that Kuroda regards him as a symbol of respect. Kuroda, in the same manner to Shintaro, seems to believe that he does not belong to the same class or status as his master. He considers himself a follower who appreciates his master's aesthetic ability and feels indebted to Ono, who helps him to master his artistry. I believe that Ono's intention in referring to Kuroda is not very different from why he refers to Shintaro: he deliberately wants to provide evidence showing his great reputation and professional success. The reason that I consider these repetitive narratives more likely to be Ono's attempts to develop an unreliable narcissistic account to deal with his failure both in achieving respect and professional success rather than to reveal the truth about himself, can be well explained by Freud's idea of trauma, repression and repetition. Freud (1916-1917) claims that "the patient does not remember anything of what he has forgotten and repressed, but *acts* it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it" (150). According to Freud, a patient who has a psychological problem tends to repress their problem within their unconscious. However, this problem is not totally forgotten; it still persists and is revealed unconsciously through the patient's repetitive action. In Ono's narrative both about the auction

of Sugimura's house and his relationships with his students, he repeatedly talks only about his reputation and his success as a great artist in the past, which is no more. As a result, it is possible to interpret the problem Ono hides within his narrative as the suffering caused by his desire to be seen as a respected artist.

The recurrence of the narrative concerning Ono's problem about the sense of respect and his achievement can not only be seen through his references to the students, it also presented when Ono discloses the story of how he became a member of the respectable group at the Migi-Hidari:

> For myself though, our own district was always preferable. It drew a lively but respectable crowd, many of them people like us – artists and writers lured by the promise of noisy conversations continuing into the night. The establishment my own group frequented was called 'Migi-Hidari.' […] I had played my own small part in Migi-Hidari's coming to so dwarf its competitors, and in recognition of this our group had been provided with a table in one corner for our sole use (24).

Migi-Hidari is considered the respectable nationalists' drinking establishment in the pleasure district. It has been established in order that those respectable people can gather, drink and discuss art, life and culture. Migi-Hidari is very important for Ono. That it is limited only to respectable people and that he is able to be a part of this group helps ensure his professional achievement and his reputation. At this point, the narrative concerning Migi-Hidari is not different from Ono's narrative about the Sugimuras' house or his students. It is just the repetition representing Ono's problem in another form.

However, Ono is not entirely successful in developing his narcissistic narratives about his glory throughout the novel. The reliability of Ono's story is undercut by his slips. However, I believe that these slips are not only developed within the narrative to imply the truth that Ono is not as respectable or successful as he tries to claim himself to be in his narratives about Shintaro or Kuroda; they also reveals the conflict within the mind of the character concerning how the

sense of respect should be defined. The first slip discussed is revealed in Ono's narrative about his childhood, especially his relationship with his father. Ono asserts that his ultimate aim in life is to become a great artist of his time, and he seems to cling to this objective and sacrifice everything in order to achieve his ideal. To an extent, Ono seems to gain this success in the professional realm, but, in order to become a great artist, Ono also has to act against his ego-ideal concerning social expectations and values through being disobedient to his father. Ono recounts that his father expected him to live the life of a businessman. His father does not approve of his ambition to become an artist and believes that Ono's dream is caused by his flaws and his weak will:

> He [the wandering priest] left us with a warning. Masuji's limbs were healthy, he told us, but he had been born with a flaw in his nature. A weak streak that would give him a tendency towards slothfulness and deceit. […] 'Artists,' my father's voice continued, 'live in squalor and poverty. They inhabit a world which gives them every temptation to become weak-willed and depraved (45-46).

For his father, Ono's dream is severely sinful and cannot be redeemed in any case. As a result, Ono's father does everything in his power to prevent Ono from becoming an artist. Ono narrates that, when he was fifteen, his father ordered him to bring all his paintings as he intended to destroy them. Ono tries to plead with his mother, hoping that she may understand his reason and support him in following his dream of being an artist. Unfortunately, his mother always respects and obeys her husband's decisions. Instead of encouraging her son to pursue his dream, she convinces him to trust in his father's decision. However, Ono does not surrender fully to his father's command: "Masuji, are you sure all your work is here? Aren't there one or two paintings you haven't brought me? […] Indeed. And no doubt, Masuji, the missing paintings are the very ones you're most proud of. Isn't that so?" (43). Ono intentionally hides these paintings and refuses to give them to his father. He opposes his father's order and finally decides to follow his own ambition. Apparently, this narrative reveals Ono's disobedience

towards his father, but I believe that it also implies his conflict concerning the idea of respect. As a son, Ono is expected to adhere to the traditional definition. He is supposed to treat his father with high respect, and unquestionably obey his father's order. However, by holding his father in such a manner, Ono ruins his chance of success as a great artist. On the contrary, if he chooses to become an artist, he has to adhere to the new definition of respect, which means that he has to prove his ability to become an artist, and fail to respect his father's order. At this point, Ono gets into an awkward situation. No matter what he chooses, he never becomes perfectly contented.

Ono's feeling of constraint arises again within his relationship with his master. In order to become a great artist, he also has to leave his master. Ono decides to paint pictures using an approach that goes against his master's ideology. Ono seems to, according to his description of his master's response, explore "curious avenues" (177). His master, Seiji Moriyama, does not directly blame Ono for his experimental art, yet he arbitrarily takes some of Ono's works from his room and asks him to stop:

> It's no bad thing that a young artist experiment a little. […] No, it's no bad thing to experiment. It's all part of being young. It's no bad thing at all. […] But then again, one shouldn't spend too much time with such experiments. Ono can become like someone who travels too much. Best return to serious work before too long (178).

Even though this comment does not directly indict Ono's sinful thought in the same way as his father does, it implies a sense of misdeed – the lack of seriousness and respect for his master. According to the master's disapproval, Ono enjoys "experiment". This accusation implies that Ono is one who loves and enjoys to learn and discover new things. He does not hold his master's values or follow his professional path. Ono's preference seems opposed to the idea of respect given in the Japanese dictionary published in 1983. In the dictionary, the sense of respect will be gained only when one acknowledges another's ability and wants to be their

follower. Ono, according to his master's narrative, does not follow his master's teaching; therefore, it is possible to make a claim that he does not seem to respect his master as a follower should do.

Apart from the idea of respect, Ono's weak point is also presented through how his master considers him as "someone who travels too much". Moriyama regards Ono as one who does not get serious about his professional achievement. The master believes that, with these undesirable traits, Ono can never become a respectable artist. Ono, instead of respecting his master's concern, goes against it. Before he asks for permission to leave his master's patronage, Ono refuses his master's request to hand over all his paintings:

> 'Incidentally, Ono,' he [Mori-san] said, eventually, 'I was told there were one or two other paintings you've completed recently that were not with those I have now.'
>
> 'Quite possibly, there are one or two I did not store with the others.'
>
> 'Ah. And no doubt these are the very paintings you are most fond of' (178).

Ono recounts how he refuses to give the paintings he is "most fond of" to his master. This denial repeats the earlier scene with Ono and his father. I believe it is valuable to highlight the repetitions between these situations within Ono's narrative because they offer two important messages. Firstly, they can be used to develop our understanding concerning the reason for Ono's need to triumph over his father figures. The problematic relationship between Ono and his father figures, both his real father and Mori-san, can be explained through reference to Freud's *The Interpretation of Dreams* (1904). When Freud discusses the meaning of dreams, he identifies one type of dream which deals with the imagined loss or death of a person of whom the dreamer is fond. He proposes that, if the dreamer feels a sense of grief in his/her dream, it is possible that s/he has a repressed desire that her/his beloved person may die. Freud believes that this kind of wish can be explained bluntly by the idea of sexual preference making

itself felt at an early age. He claims that this death wish frequently applies to the parent who is of the same sex as the dreamer. Boys tend to regard their fathers as enemies. In the same way, girls treat their mothers as their rivals in love. With this belief, the death or the elimination of their opponent is to be desired. Freud claims that, even though this wish seems to go against the moral standard and is a sign of mankind's disobedience of the Bible's Fifth Commandment, it has existed within human cultures for a long time. He gives examples of the conflict within the father-son relationship by referring to mythology and legend from the primeval ages of human society. In these stories, the father figure is presented as an unpleasant image of domestic power or a ruler of such ruthlessness as Kronos, who devours his own children. In the same way, the son is presented as his father's opponent. For example, Zeus is a character who emasculates his father's power in order to become a ruler. Freud also adds that,

> The more unrestricted was the rule of the father in the ancient family, the more must the son, as his destined successor, have found himself in the position of an enemy, and the more impatient he has been to become ruler himself through his father's death. Even in our middle-class families fathers are as a rule inclined to refuse their sons independence and the means necessary to secure it and thus to foster the growth of the germ of hostility which is inherent in their relation (357-358).

According to Freud, the father, preoccupied with the fear that his own son will possibly overthrow his authority, attempts to exercise his power over his son. He tries to control his son most of the time because this can help him feel more secure about his power. This lack of independence fosters the son's hostility towards his father. The death or the loss of the father is the birth of power, authority and freedom for the son. This idea can be applied to the relationship between Ono and his father figures. Ono's father and Mori-san share the despotic quality of father characters in mythology. They are rulers and exercise their power over Ono's life. This limited freedom and the state of being dependent obstructs the possibility of his becoming a great man. In order to become great, Ono needs to go against his father figures' commands and liberate himself from any kinds of power.

Apart from asserting the reason why Ono wants to overcome his father figures, the repetition can also imply the psychic conflict that returns to haunt Ono repeatedly throughout his narrative. The relationships between Ono and his father figures show how he is locked within the unresolvable situation – he is not allowed to reach both the standard of moral conduct and his professional achievement. His decision to embrace the new notion of respect and become an artist denies him the opportunity to live up to his ego-ideal or to social standards. To become successful, he breaks the norm of Japanese society that the young should obey their parents, teachers or elders. Even though Ono tries to persuade himself that his attempt to gain professional success is a good thing, he cannot deny that his attempt also leads him to moral failure. It is no longer possible to regard him as a good son or a good student. With his immoral conduct, Ono cannot be regarded as a respectable person, even though he achieves success in his profession.

The narrative concerning Ono's father figures is not only developed to reveal the cause of Ono's problem caused by his indecisiveness in defining the sense of respect, it also confirms Ishiguro's intention to focus primarily on his characters' interiority. Ono asserts quite clearly that his problematic relationships with his father figures arise within his childhood or before the Second World War breaks out. As a result, it is possible to say that Ono's problematic relationship with his father is not caused primarily by the war, but it is caused more likely by how the son refuses to fulfil his father's expectation. Ono's experience is, therefore, not a shared experience of the Japanese people during the post-war period or a collective trauma; rather, it is a problem specific to Ono and his father as individuals. However, we cannot claim that the historical setting of the novel does not have any effect on Ono's life; Ishiguro cleverly takes advantage of the war and social change to highlight or make Ono's problem stand out.

After Ono recounts the narratives about his father and his master, he repetitively develops similar accounts which help reveal his problem caused by his indecisiveness in defining

respect, and most of them deal with his relationship with his family members. He begins his narrative by talking about the death of his son, Kenji, in the war. The only son means a great deal for the traditional Oriental family; as a result, the death of Kenji should mean the world to Ono. However, Ono rarely talks about it. There is no sense of affection or a father's love, and he does not express even a glimpse of his sorrow concerning the death of his son. What he tries to do is comfort himself that Kenji died very bravely. The silence of expression in Ono's narrative does not mean that the death of his son barely affects his psyche. According to Freud's idea of repression, this matter may be considered too terrible and unacceptable to the conscious mind. Therefore, it is repressed within the unconscious. When Ono develops his narrative, this repressed account tends to slip unconsciously. I believe that Ono's feeling about the death of his son is implied through his narrative concerning his son-in-law's response towards the death of the Japanese soldiers during World War II:

> 'Those who sent the likes of Kenji out there to die these brave deaths, where are they today? They're carrying on with their lives, much the same as ever. Many are more successful than before, behaving so well in front of the Americans, the very ones who led us to disaster. And yet it's the likes of Kenji we have to mourn. This is what makes me angry. Brave young men die for stupid causes, and the real culprits are still with us. Afraid to show themselves for what they are, to admit their responsibility,' And it was then, I am sure, as he turned back to the darkness outside, that he said: 'To my mind, that's the greatest cowardice of all' (58).

The comment is superficially used to show Suichi's opinion of the situation. It shows how he opposes imperialism and angrily blames those who were involved in the war policy, including Ono, his father-in-law. Suichi believes that, as a propagandistic artist, his father-in-law takes part in encouraging brave, innocent young Japanese men, including his own son, to enter the war which will lead to their death. He becomes more enraged when Ono and the culprit imperialists deny their responsibility for this criminal damage. He labels this as "the greatest cowardice of all". Based on Suichi's accusation against Ono's profession and what he has done

in the past, we can see that Suichi does not respect his father-in-law in the way that a son-in-law should. The lack of respect presented in this section not only reveals the problematic relationship between Ono and his son-in-law, it also profoundly implies Ono's conflict concerning the notion of respect that haunts him from time to time. The first conflict can be seen through the way Ono demands a traditional kind of respect from his son-in-law, but himself refuses to pay this kind of respect to his father figures. Suichi, at this point, takes the role of a mirror image to Ono, reflecting what Ono did to his father figures in the past. Another conflict presented through this narrative relates to how Ono struggles to be a loving father or a respectable artist, as once again he describes himself to be in a difficult dilemma. If he claims himself to be a great propagandistic artist of the time, he also has to accept that what he has done in his career realm has contributed to the death of his son, which also means he will fail to meet social expectations concerning the role of a father, and lose his son-in-law's respect. On the other hand, if he denies taking part in imperialism, he misses an opportunity to become great.

Apart from the narrative about Kenji and Suichi, further evidence showing Ono's conflict can be seen through the relationship with his elder daughter, Setsuko. In Ono's narrative, Setsuko does not seem to have a favourable attitude towards her father. She believes that Ono cannot perform the role of a father well because he raised his son incorrectly:

> There is no doubt Father devoted the most careful thought to my brother's upbringing. Nevertheless, in the light of what came to pass, we can perhaps see that on one or two points at least, Mother may in fact have had the more correct ideas (158).

Actually, Setsuko does not intend to comment on Ono's father-son relationship. She raises the matter in order to berate her father when he offers sake to Ichiro. However, being confined within the Japanese tradition that a daughter is not allowed to comment on her parents, Setsuko asserts the impropriety of her father's behaviour indirectly by comparing it to how her mother

performed her maternal role. Her implied comment not only reveals Ono failing to perform his role as a father for his son, but also suggests that Ono has lost his daughter's respect. It can be seen that Setsuko does not admire her father. She has quite a negative attitude towards him, especially concerning how he has raised his children. She refuses to use her father as a role model when she becomes a mother. According to Setsuko's assertion, it is possible to assume that she prefers to embrace the modern definition of respect rather than hold on to the traditional one. She judges her father based on how well he is able to perform the role of a father. When she considers he falls short of the expectation, her respect for him declines. However, what Ono wants from his daughter is not respect in terms of its newer definition. In his relationship with his daughter, Ono demands the traditional notion – the respect which depends on the fixed status. This means, as a father, he wants his daughter to treat him with great respect no matter what. Ono's attempt to maintain his daughter's respect can be seen through his assertion that his memory may be inaccurate and Setsuko may not have made such a negative comment about him: "to be fair, it is possible she did not say anything quite so unpleasant. Indeed, it is possible I misinterpreted entirely what she actually said" (158). This statement is developed both to undercut the reliability of Setsuko's negative comment on Ono's role as a father and make-believe that he still gains his daughter's considerable respect.

Ono's attempt to claim that he deserves Setsuko's respect for him as a father is seen again in the narrative about the marriage negotiation for Noriko, his second daughter. Tragically, the situation in the novel does not allow him to prove his claim. The negotiation breaks down and Ono believes that his reputation as a propagandistic artist during the war is the major factor that led to the failure of his daughter's marriage negotiation. Even though this belief helps strengthen his pride in his professional success, it erodes his self-esteem as a father:

> I may have appeared a little short with my daughter that morning, but then that was not the first time Setsuko had questioned me in such a way concerning last year and the Miyakes' withdrawal. Why she should

> believe I am keeping something from her, I don't know. If the Miyakes had some special reason for withdrawing like that, it would stand to reason they would not confide in me about it. (18)

Ono feels annoyed with the question about the marriage withdrawal and also tries to seclude himself from the situation. He believes that Setsuko's repeated questioning about the marriage is not because she really wants to know the real reason for the Miyakes' withdrawal; rather, it is used to reaffirm that Setsuko loses her respect for her father: she believes that Ono is the cause of the failure of her sister's marriage negotiation, and he is an insufficient father. With this belief, it is possible that Ono therefore inevitably responds awkwardly to Setsuko's question. Arguably, this awkwardness shows that deep down Ono also wants to take responsibility for the refusal because it means that his reputation in the past is noticeable enough to determine the future, and he is provided with a chance to perform the role of a father to ensure Noriko's happiness and regain Setsuko's respect. However, this matter is complicated because Ono's role as a father is interwoven closely with his reputation as an artist. If Ono believes that his reputation as a propagandistic artist with a far-right political stance deprives his younger daughter of a chance to get married, he, in this case, can maintain his self-esteem as a great artist, but cannot preserve his pride as a father, and vice versa.

However, the truth about the Miyakes' withdrawal is never revealed. Ono is reluctant to state it in his narrative. He gives an excuse that he "could hardly recall the conversation" (54). Ono's rationalisation in this scene is hardly convincing. It is almost impossible that a father cannot remember a conversation concerning his daughter's marriage – the happiness and stability of the daughter's entire life. There are two possible explanations for this concealment and both of them again deal with his desire to become respectable as an artist and a father. Firstly, Ono suppresses the Miyakes' reason to himself because it relates to his bad reputation as a propagandistic artist working for imperialism. Even though Ono is proud of his achievement,

to claim it out loud would highlight that he played a part in both the country's deterioration and his daughter's unhappy life. The other possibility for the concealment is that Ono realises that the refusal has no relation to his fame. In other words, his reputation has no influence on the Miyakes' decision: his past is not influential enough to affect anybody's life.

The idea that Ono is not a great artist who has done good things for his country and a good enough father for his daughters is again presented through the episode concerning his visit to the Saitos:

> 'There are some, Mrs. Saito,' I said, perhaps a little loudly, 'who believe my career to have been a negative influence. An influence now best erased and forgotten. […] There are some who would say it is people like myself who are responsible for the terrible things that happened to this nation of ours. As far as I am concerned, I freely admit I made many mistakes. I accept that much of what I did was ultimately harmful to our nation, that mine was part of an influence that resulted in untold suffering for our own people I admit this. You see Dr. Saito, I admit this quite readily' (123).

Ono visits the Saitos and confesses his guilt about the consequences of his professional achievements. This is the first time in his narrative that Ono seems to admit his failure straightforwardly. He seems to be very humble and is willing to assume all the responsibility for his past mistake. However, what he does in this scene appears to contradict the idea of trauma proposed by Freud: that the memory of traumatic experiences cannot be articulated directly, but is prone to be repressed. Ono is one who is haunted by his professional failure. Throughout his narrative, he never admits that he lacks the qualities of a great artist, and he does not seem to believe that what he has done brings about any disastrous effects on his country. On the contrary, Ono always attempts to assert his reputation and achievements. As a result, I believe that it is more acceptable to read this scene as another form of Ono's attempt to build up his self-esteem both as a father and an artist. As a father, this narrative assures him that he is a father who does everything to secure his daughter's marriage proposal. As an artist,

this confession confirms his belief that he is really a successful artist whose works are influential enough to create a great effect on the country.

Interestingly, Ono's attempt to assert his importance concerning his daughter's marriage is undercut by Setsuko's comment on her father's belief:

> Forgive me, but it is perhaps important to see things in a proper perspective. Father painted some splendid pictures, and was no doubt most influential amongst other such painters. But Father's work had hardly to do with these larger matters of which we are speaking. *Father was simply a painter*. He must stop believing he has done some great wrong (emphasis added, 192-193).

This is the most crucial statement that is used to undercut the reliability of Ono's narratives. It reveals that Ono is not an artist who is very humble about his success, but he is truly an ordinary painter whose works are not as great and influential as he believes or that his success is not important or influential outside the painters' circle. This statement not only damages his ego-ideal in the professional domain, it additionally implies that he is not also a protective father who can bring his daughter happiness and security in life. He seems to fail to live his life to his ego-ideal in both realms. Setsuko's revelation also helps reaffirm Ono's narrative unreliability. It reminds the reader that Ono may narrate the story in the way that it really happened, or he may build his narratives up for his own purpose – to make-believe that he is great and elevate his self-esteem.

Ono's failure is not only evident in Setsuko's statement, it is also implied through the perceptions of the Sugimuras which can be seen through Ono's narratives about the house auction:

> It was an eccentric procedure, but I saw nothing objectionable about it; it was, after all, much the same as being involved in a marriage negotiation. Indeed, I felt somewhat flattered to be considered by this old and hidebound family as a worthy candidate (9).

In the narrative, Ono seems to emphasise the idea of the eccentricity of the auction. The way Ono regards the procedure as eccentric can be read as his humbleness – considering himself as an unimportant painter whose qualities are insufficient to be considered even as a worthy candidate, but who, finally, is chosen by the Sugimuras to be the next owner of the house because they think he deserves it. On the other hand, the word "eccentric" can also be read as how Ono, who lacks the ability preferred by the Sugimuras, finally wins the auction. I am inclined to agree with the latter interpretation. I believe that Ono realises that actually he does not have the qualities preferred by the Sugimuras, but he does not consider this auction "objectionable" because it brings considerable benefit to his self-esteem as a great artist. It helps him attain the ego-ideal to which he is devoted. Apart from the eccentric auction, Ono's narrative reliability concerning his reputation is also undercut by the word "flattered". Ono claims that he feels "flattered" when the Sugimuras consider him a worthy candidate. This implies how he does not seem to believe in what the Sugimuras assert. He realises the Sugimuras' insincerity and knows that they only praise him in order that they can sell him the house. The evidence that helps confirm the Sugimuras' insincerity in praising Ono is their financial condition:

> I also came across certain interesting rumours: a significant section of the Sugimura family, it seemed, had been against selling the house at all, and there had been some bitter arguments. In the end, financial pressures meant a sale was inevitable (9).

This statement suggests that the Sugimuras' "auction of prestige" may not involve Ono's reputation and his professional achievement as much as he believes. Given their financial crisis, the Sugimuras cannot be too demanding about the qualities of the buyer. The prime issue that has to be considered is how they can sell the house as soon as possible. As a result, Ono may not possess the qualities he believes he has; rather, he is possibly the only buyer who can afford the house. Apart from the financial problem, the insincerity can also be seen through the

Sugimuras' attitude towards Ono. Ono asserts that some of the Sugimuras' family members make "no attempts to hide their hostility towards us" (10). Ono believes that the "hostility" of the Sugimuras is caused by the way he, who falls short of their demands concerning the qualities of the house buyer, wins the auction. Looking at the episodes dealing with the Sugimuras, it is possible to say that Ono's narratives concerning his reputation and achievement may be only his made-up stories created as a psychological mechanism to fulfil his need to be respected.

Apart from the slips within his narratives, Ono's conflict is revealed through his description about the loss of his nation. When Ono develops the background of this narrative, he does not distort his account as he does in other moments in the story. The descriptive narrative that Ono creates to describe Japan after the war is more of an admittance or surrender to the nation's failure. However, we cannot say that the historical account presented through Ono's narrative is authentic or accurate history; instead, Ono provides the description rather as a pathetic fallacy for mirroring his problem – how he struggles to define respect. Ono begins describing the deterioration of Japan after the Second World War with a picture of the Bridge of Hesitation. The bridge in this novel is used both as a physical entity and a metaphor. In the story, Ono describes that the Bridge of Hesitation is a little wooden bridge which stands between his house and the old pleasure district – an area into which, before the war, many bars and eating houses are squeezed. The vivid image that Ono draws here not only reminds him about the Japanese people's living conditions before the war, I believe that it is used metaphorically to imply Ono's conflicts, repressed in his psyche. The first conflict deals with his expectation of earning respect as a father and as a great artist. The house on one side of a river symbolises the responsibility for his family, while the old pleasure district signifies Ono's personal commitment. In order to fulfil the role of a respectable father for his daughter, Ono has to do everything to guarantee his daughter's happiness. He wants to make sure that his daughter's marriage proposal will not

be withdrawn. In doing so, Ono decides to confess to the Saitos that he is the cause of a negative influence, and what he did as an artist is considered ultimately harmful to the nation. This act appears to be contradictory to his inclination to be a reputable artist of the time, because this kind of achievement needs the affirmation of the belief that what he has done for his country is highly significant.

When Ono crosses the bridge, he describes that both Akira Sugimura's house and the old pleasure district are damaged by the war. Ono begins his narrative in this section by claiming that many aspects of the house have deteriorated:

> The house had received its share of war damage. […] The bulk of bomb damage had been to this section of the house.[…] what work I could do under such circumstances had to be done to the main body of the house – which had by no means entirely escaped damage – and progress on the garden corridor and the east wing has been slow. I have done what I can to prevent any serious deterioration, but we are still far from being able to open that part of the house again (11-12).

According to this description, we can see that the house is not in a good condition. Even though some parts of the house remain undestroyed, some parts have been greatly ruined during the war. Ono states that he tries to carry out the maintenance work on the house, but his attempt is still far from being successful. The condition of the house in this scene is not very different from Ono's opportunity to earn respect especially as a father. To begin with, both the house and Setsuko's respect for Ono are ruined greatly during the war. The house is destroyed by the bombing, whereas Setsuko's respect for Ono as a father decreases when Kenji dies. Moreover, the undestroyed section of the house can be used to imply Ono's relationship with Setsuko. Even though, in the post-war period, Ono falls short of Setsuko's standard of what a father should be and is no longer considered as entirely respectable, Setsuko maintains her relationship with him, and, to some extent, she treats him with a certain amount of respect. Lastly, the maintenance work can be used metaphorically to imply Ono's attempt to fix the

problematic relationship with his daughter. Ono tries to do everything, such as visiting the Saitos, to make Setsuko believe that he is able to fulfil the role of a father; however, Setsuko's respect cannot be totally regained.

The image of the old pleasure district is also used metaphorically to reveal Ono's conflict about the sense of respect, but this time it focuses primarily on his professional realm. The catastrophic condition of the area can best be explained through the description of Mrs. Kawakami's place:

> But little else remained unchanged. […] All around, there is nothing but a desert of demolished rubble. Only the backs of several buildings far in the distance will remind you that you are not so far from the city centre. 'War damage,' Mrs. Kawakami calls it. […] The Migi-Hidari was still there, the windows all blown out, part of the roof fallen in. […] The rain collects in small puddles and grows stagnant amidst the broken brick. […] The buildings on Mrs. Kawakami's own side of the street have remained standing, but many are unoccupied; […] she waits for someone to move into them; she would not mind if they became bars just like hers, anything provided she no longer had to live in the midst of a graveyard" (26-27).

The image of demolished rubble, blown-out windows, the fallen roofs and broken bricks also helps to create the image of Japan as a land without any glimpses of its former glory; a country that has been entirely destroyed by the bombing during the Second World War. There is nothing remaining in a pleasant or desirable condition. The deterioration of Japan here is used primarily to signify, not the history itself, but Ono's problem – his reputation, which is mostly ruined. The image that I firstly find very interesting in this scene is the image of a "desert". A desert is a barren area and is considered hostile for any living beings. Its geographical features allow the creation of an effective image which implies the character's feeling of being lost, abandoned or cast away. Ono's life is not different from a desert. A failure as an artist, Ono has no followers and most people do not want to associate with him. Apart from the desert image, the decline of Ono's reputation as a respectable artist can be seen through the narrative concerning Mrs. Kawakami. Mrs. Kawakami is the owner of the bar which used to be one of

the most popular places in the pleasure district. Many respectable people of the time loved to go to her place to discuss art and culture. The situation changes after the war because the district has been mainly destroyed, yet Mrs. Kawakami refuses to change. She insists on continuing to open her bar in the area. Ono's and Mrs. Kawakami's lives are very much alike. He once was a great propagandistic artist. Even though his reputation has declined after the war and people in society no longer have a positive attitude towards his profession, Ono insists on regarding himself as an artist, and still demands to be respected. We can see that both Mrs. Kawakami and Ono long to go back to their professional glory in the past, and refuse to move into the new era. Even though they realise that they cannot turn back the clock, they are willing to "live in the midst of a graveyard". What Ono has done in his narrative is very similar to Etsuko's in *A Pale View of Hills*. Etsuko illustrates the destruction of Nagasaki through her own perspective and uses it as a pathetic fallacy to reveal what her difficult situation as a resident of Nagasaki after the great bombing may look like. In *An Artist of the Floating World*, Ono, rather than talking about historical events, uses images of the destruction in Japan – such as the Sugimuras' partly damaged house and the ruined old pleasure district – to mirror what the life of a disrespected father and artist can be.

Ono not only tries to reveal his undesirable life through the description of Japan during the post-war period, he also asserts his problem through the Hirayama boy. The Hirayama boy is introduced into Ono's narrative in quite a similar manner to how he presents Mrs. Kawakami. Both of them belong to the old world. In the old days, in the years before and during the Second World War, Ono claims that the Hirayama boy, even though he is mentally impaired, was once "a popular figure", especially in the old pleasure district. The Hirayama boy gained his notability because he always sang war songs and mimicked patriotic speeches. However, his situation changed when the war ended. He was attacked because "he kept singing one of those old military songs and chanting regressive slogans" (59). Ono seems to be annoyed with the

situation. The first reason which can be used to justify Ono's annoyance is that he agrees with Mrs. Kawakami that the Hirayama boy is "quite harmless" (60), and the second reason concerns his belief that his situation in life is not very different from the Hirayama boy's. Before the war, Ono gains his reputation from his propagandistic works, which is created particularly to support Japanese militarism. When the war ends, Ono not only loses his reputation as a great artist, he is also condemned as a cause of the nation's devastation – a criminal who should be eliminated from modern society. Ono does not highlight his country's glorious past; rather, in the same manner as the Hirayama boy, he indicates the nation's failure – the part that should be eliminated. In the novel, both Ono and the Hirayama boy are regarded as old-fashioned and flawed. Timothy Wright (2014) asserts that this is not caused solely by their actions, but that it is also developed by the new order of post-war Japan. Wright illustrates his point by focusing particularly on the case of Ono. He asserts that, if only Japan had not been defeated, Ono would not have suffered from being labelled as a traitor, but would have been a hero – a great artist who played his part in his nation's victory over its enemies. Japan's loss makes him undertake the role of the loser. Wright adds that what Ono confronts in the novel is what Milan Kundera (1996) calls "the tribunal of history" or the coercive means by which "the present condemns the past in order to surreptitiously validate itself" (63). Even though this sense of guilt is not purely Ono's, he tries to associate his personal failure with the loss of Japan. When Japan is defeated, Ono tries to claim that he suffers by the feeling of being disrespected – regarded as a traitor – and by the feeling of guilt that he has taken part in the decline of Japan. I believe that the loss of the nation may partly highlight Ono's ruined reputation, but I oppose Wright and Kundara in claiming that Ono's reputation, as well as that of the Hirayama boy, is ruined because they adhere to the idea of nationalism. It cannot be denied that, from time to time, Ono tries to assert that he was fully subscribing to and believing in an imperialist ideology. Moreover, he also claims that he was the leader of an artistic

community focusing on imperialist propaganda art. However, his narrative concerning his imperialist values seems to be opposed to his deeds after the end of the Second World War. Ono refuses to voluntarily commit hara-kiri, unlike many other important political figures of the era, despite the fact that, as the leader of the propagandistic school of art, he should be the first one committing the act. Ono does not claim any responsibility for the loss of his nation and allows himself to have a normal life. I believe that Ono issues the denial because, when he decides to become an artist and work for the imperialists, he does not value their political ideology. The only ambition in his life is to pursue his professional achievement, and he simply takes advantage of the political situation to become successful as an artist. His art works, therefore, are not a representation of his political belief, and mean no harm to anyone. Ono's propagandistic art works in this case are not different from the way the mentally disabled Hirayama boy just parrots the songs without even knowing their real meaning. The Hirayama boy sings the songs just because these are "what he was taught" (60) and there is no sense of nationalism behind his singing.

Apart from the description of the deteriorated Japan, Ono also implies his psychological conflict through his relationship with his grandson, Ichiro. The conflict can firstly be seen when Ono asks his grandson to talk with him. In Ono's narrative, Ichiro does not treat him with the respect that a grandfather should be shown. He treats Ono as if they have the same status:

> He [Ichiro] placed his cushion next to me, then seated himself in a most noble posture, hands on hips, his shoulders flung well back. […] At this point, Ichiro's dignity seemed to give way. Abandoning his pose, he rolled on his back and began waving his feet in the air.
>
> 'Ichiro!' Setsuko called in urgent whisper. 'Such bad manners in front of your grandfather. Sit up!'
>
> Ichiro's only response was to allow his feet to slump lifelessly on to the floorboards. He then folded his arms over his chest and closed his eyes (14-15).

Ono describes Ichiro's posture in detail to show the boy's disgraceful behaviour. The position of the seat, the posture and the level of language Ichiro chooses to use suggest that he has no respect for his grandfather, but treats him as an equal. For Ono, Ichiro's behaviour is pretentious and vulgar.

Secondly, the conflict can be seen through the different ideas of Ono and his grandson concerning their sense of heroes. Ono's hero is Lord Yoshitsune, who is considered one of the greatest and most popular warriors of his time. Ono'shero serves in close attendance to the nobility. It is created from the traditional ideology of the hierarchical ideals or the sense of respect one must have towards someone of a higher rank. Ono'shero is very different from his grandson's. Ichiro prefers the Lone Ranger, a fictional character who fights for justice in the American Old West, and Popeye, a cartoon character who eats spinach in order to increase his strength. Neither of Ichiro's heroes is of noble birth. They have nothing to do with upper-class nobility or dignity. These different cultural ideologies of Ono and his grandson obstruct Ono's attempts to establish a close relationship between them. They belong to almost totally different worlds.

Caroline Bennett (2011) believes that Ono's internal devastation can be traced by his relationship with Ichiro. She proposes that Ichiro is Ono's "retroactive projections triggered by trauma and […] constitutive of a self-defence mechanism constructed by adult characters" (83). Ishiguro blurs the division between the younger and older selves. Bennet believes that Ichiro is presented by having the manners of an adult. He treats Ono equally. There is no sense of humility, reverence or respect in their relationship. On the contrary, Ishiguro assigns some child-like qualities to Ono's personality. For example, Ono wants to take part in his grandson's activities. With this blurred division, Ono's self is merged with Ichiro. He, then, is able to project his past into his grandson's stories. He portrays Ichiro as a boy who sometimes displays bad manners because he wants to project how he himself used to behave unpleasantly towards

his father and his master in such ways as violating their orders. Apart from using Ichiro's story as a retroactive projection to indicate his own flaws, Ono also regresses into Ichiro's world in order not to take any responsibility for his past misdeeds. I agree with Bennet's reading about the relationship between Ono and Ichiro. It is likely that the conflict between Ono and Ichiro is caused by the way they hold on to their different sets of beliefs. Ono, who believes in the traditional idea, demands that his grandson treats him with considerable respect because he is the boy's grandfather. His attempt to persuade Ichiro to embrace the traditional way of defining respect can be seen through how he introduces Japanese heroes to his grandson. He wants to imply that the idea of respect or great admiration relates closely to the idea of hierarchy, and therefore we should pay respect to people who are of a higher rank or status. However, Ichiro is not convinced by his grandfather. He seems to hold on to the new definition of respect and believes that one can become a hero or a symbol of respect only when he engages in good conduct. Profoundly, the different opinions of Ono and Ichiro reveal Ono's individual conflict concerning his insistence on defining the idea of respect which has persisted within his psyche since he was young. Ono, at times, seems to be accustomed to the Japanese tradition that appreciates the importance of showing respect towards elders. He feels proud when his students show "exaggerated respect" for him (8). Ono admires the idea of respect as being fixed to social rank or hierarchy. Ono's idea here seems to be opposed to what he states at the beginning of his narrative. In Ono's attempt to become an artist, he is not different from his grandson, who clings more to the modern idea of respect – the idea of respect developed through personal behaviours and achievements. He violates his father's order and ignores his master's warning. In this case, Ichiro is acting as a repetition implying that, at times, Ono also adheres to the modern idea of respect and has conflict with the hidebound. The narrative about Ichiro which is used as Ono's retroactive projection can be further explained by referring to Freud's idea of trauma and repression. Ono possibly wants to repress his past unpleasant behaviours towards

his father and his master, because he believes that they may invalidate his standard of moral conduct. As a result, when this incident has to be articulated in his narrative, Ono has to project it onto his grandchild. However, when he becomes an artist and gains a kind of social status or rank, he seems to switch to a preference for the traditional way of defining respect. He requires others to respect him because of his professional status as a great artist of the time and needs his grandson to respect him because he is a grandfather.

It is possible to argue that Ono is haunted by his demand to be respected and his indecisiveness in defining the sense of respect throughout his life. Even though he tries to develop his narcissistic narrative, it cannot completely extricate him from his problem. Ishiguro ends the chapter set in November 1949 with Ono's attempt to refute Setsuko's statement that Dr. Saito is ignorant of Ono's reputation. Ono declares, "my daughter was in error over much of what she asserted that morning" (194). Ono's response to his daughter suggests that he still longs to be treated with crucial respect. He cannot bear the truth that he is no longer respectable. However, I do not think that Ishiguro ends his novel with that tragic ending. I realise that Ishiguro does not end the novel with an ultimate resolution for Ono. He does not claim that Ono completely overcomes his problem, and there is no very bright future waiting for the old man. However, in the last chapter, a sense of hope for the possibility of Ono becoming more reconciled is presented through Matsuda's revelation: "we at least acted on what we believed and did our utmost" (204). Ono seems to agree with Matsuda. He also asserts that he has done his utmost in the past. Even though he made some wrong decisions, or, at times, he devoted his life to the wrong cause, he committed these acts according to his belief and did so in good faith. Ono seems to understand that his flaws, his cowardice, his dream and his ambition are not considered wrong, and his decisions in the past were the best he could do in those particular situations.

CHAPTER III

THE DECLINE OF THE ENGLISH BUTLER IN *THE REMAINS OF THE DAY*

In *The Remains of the Day*, Ishiguro shifts the setting of his novel from post-Second World War Japan to England. I believe that Ishiguro intends to set his novel particularly in 1956 when the Suez Crisis arose rather than the post-Second World War period. This is because, after the war, Britain was still able to preserve its glory as the Second World War victor, but, in 1956, there was great social and cultural change in the country. The Suez Canal provided a short link between the Mediterranean and the Indian Ocean. With this link, European countries, including Britain, enjoyed power and profit from their trading and colonisation. However, the situation changed in 1956 when Egypt's Gamal Abdul Nasser claimed possession of the canal. Even though Britain and France seemed likely to overrule Egypt's claim, the United States, the Soviet Union and the United Nations each played a role in forcing these allies to withdraw and thereby confirmed Egypt's ownership of the canal. The crisis had a very important role in Britain's glory. Iverach McDonald (1984) believes that it brought about Britain's decline. He claims that "the decline showed itself most dramatically during the few short hours in which the government decided to call off the Suez venture under international pressure" (275). In his collected essays, *Ends of British Imperialism*, Roger William Louis (2006) illustrates how the Suez Crisis led to Britain's decline, and his concern is mainly with how Britain's loss of ownership of the canal leads to decolonisation. He claims that, after 1956, the British imperialist agents who worked in Gibraltar and Aden were condemned as torturers or murderers, and the country's ethical position was shattered. According to McDonald and Louis, we can see that the Suez Crisis not only causes the downfall of the Britain's role as the most powerful empire on the world stage, but it also inspires the subsequent waves of decolonisation.

The idea of decolonisation as the aftermath of the Suez Crisis is also presented by Paul Gilroy (1992). He discusses England's situation and changes after the war and the crisis. He claims that, in this period, the public were fed up with military adventures overseas. They preferred peace and reconstruction. People tended to expect more social stability and higher incomes. With this kind of expectation, people began questioning the equality in society, especially in terms of income distribution and health, and, as a result, the idea of class became more difficult to sustain. According to Gilroy, it is possible to say that England, in the post-war period, was entering into a climate of consumerism and there was a strong urge for individualism or liberalism, whereas the idea of class was no longer valid.

With Ishiguro's determination to use the setting of England particularly in 1956, some critics, such as Susie O'Brien (1996), Gregory Gipson (1997), John J. Su (2002), Karen Scherzinger (2004), Berth Soucar (2004) and Adriana Neagu (2010) believe that *The Remains of the Day* focuses on the political dimension. Neagu believes that *The Remains of the Day* focuses primarily on the idea of Englishness which can be seen through its historical setting and the cultural and traditional conventions to which the protagonist adheres. She claims that these elements make *The Remains of the Day* an iconic English piece: "one that constitutes itself in essential quintessential expression of Englishness" (274). Gipson and Soucar also propose that this novel of Ishiguro's deals with Englishness, but they agree that it should be considered rather as post-imperial English literature, because the butler character is a symbol of the subjugated condition of colonised people. Su does not argue over the idea of Englishness, but believes that this fictional writing presents the English people's "powerful yearning for lost national glory" (552). O'Brien, in a similar manner, asserts that *The Remains of the Day* is used to present the decline of the Empire. She believes that the novel subverts the notion of paternalism, which was legitimated by the English ruling class, and the notion of dignity, which can be regarded as an explicitly English quality. Moreover, Scherzinger discusses England's

situation during the transitional period. She focuses particularly on the protagonist and claims that Ishiguro presents Stevens as a character whose anxiety or problem is caused by how he is caught between two worlds – the traditional English butler's world and the new order of modernised England after the Second World War. He struggles to undergo separation from the fixed state of life and fixed social status and enters into the new life condition which cannot be defined by rules used in his previous existence.

John Su (2002) and Graham MacPhee (2011) also think that *The Remains of the Day* deals with an historical situation; however, they believe that Ishiguro does not present it explicitly in his novel, but prefers to imply it through Mr. Farraday, the American millionaire who is able to afford Darlington Hall. Su and MacPhee read Mr. Farraday's purchase of the house as the element that Ishiguro uses to imply the rise of American power in England. Su (2002) discusses the decay of the English country estates in his work and he indicates that the house "represents a prominent object of nostalgia in both novels (Evelyn Waugh's *Brideshead Revisited* (1944) and Kazuo Ishiguro's *Remains of the Day* (1989)) and post-war English society more generally because of its long standing associations with continuity, tradition and Englishness" (554). Graham MacPhee (2011) also suggests that the buying of the house is how Ishiguro presents "an early stage of economic globalisation in the process of being superseded" and that "the house's ostentatious show of tradition and power can now be comfortably inhabited by the new hegemon, the United States" (195). I believe that, if we read the novel by relying on the arguments of Su and MacPhee, Mr. Farraday is not the only element suggesting the decline of England. The English characters – Lord Darlington, Mr. Stevens senior, and lastly, our protagonist, Stevens – are also possibly used to represent the loss of the nation because these people are successful during the pre-war era and doomed to failure when the nation loses its glory. Apart from Su and MacPhee, Meera Tamaya (1992) thinks that *The Remains of the Day* remains organised around historical events. Tamaya argues that Stevens' attitudes and

aspirations as presented through his narrative are not completely personal; rather, they are shaped by the historical context of Britain's colonial empire (45).

I agree with these critics that the world events and history Ishiguro chooses to be the novels' settings have considerable importance. However, I believe that Ishiguro does not intend to provide these settings to mainly discuss historical issues. The Suez Crisis and the decline of the British Empire in *The Remains of the Day* work in quite a similar manner as the setting of the post-Second World War period in Japan in *A Pale View of Hills* and *The Artist of the Floating World*. These historical settings are presented through the protagonists' narratives, which prevents them from assuming the mantle of the accuracy and authenticity of history. Even though the importance of the setting as history is not highlighted, the importance of a world event as each novel's setting cannot be overlooked. We can see that Stevens and his workplace, Darlington Hall, cannot avoid the effects of the slow but irrepressible move of global events. However, these effects are not recalled directly or straightforwardly. The conflicts caused by the global change are, to some extent, omitted from the characters' narratives, and some are distorted. Many critics discuss Ishiguro's writing technique at this point in its relation to the idea of narrative memory. To begin with, Ishiguro himself discusses the idea of memory in his interview with Mason (1989). He believes that memory is the resurrection of the past in an imaginative way. The past is not recalled as it really happened; instead, it is constructed or reconstructed to create new meaning. Deborah Guth (1999) claims that Stevens' narrative memory is the mechanism that allows him to present his professional achievement as a butler. For Guth, Stevens develops his own version of the past concerning his employer, his father and Miss. Kenton to prove that he deserves to be considered as a great butler. Another researcher who discusses Stevens' memory is Lilian R. Furst (2007). Furst believes that the narrative in *The Remains of the Day* is unreliable, because it is developed in the form of memory, which is transient and liable to suggestibility and bias. She firstly explains

that Stevens' memory becomes weak or is lost over time. The evidence which can be used to prove the idea of transience in the narrative can be found in phrases or sentences Stevens uses to suggest his uncertainty about some of his memories, such as the appearance of the particle: "as I recall" (157); "it is hard for me now to recall precisely what I overheard" (95); or "I cannot recall precisely what I said" (167). Moreover, Stevens' narrative is also subjected to suggestibility. Stevens seems to be easily influenced by others' opinions and this is reflected in his interest in the required qualities of a great butler. Moreover, Furst also asserts that Stevens is engrossed with the prototype of the English high-class butler, and has difficulty in dealing with American culture. As a result, when he has to develop his narrative concerning this matter, it is not a fact, but an interpretation – an expression he wants to hear.

I have no objection to the arguments of Guth and Furst concerning Ishiguro's intention to use a memory narrative in developing this novel. However, I think that what is important is not how the narrative is distorted, but why it has to be perverted. Some researchers debate Stevens' reason for developing his unreliable narrative. John Wright (2006) asserts that *The Remains of the Day* is a flashback of Stevens' unreliable memory particularly concerning his relationships with Lord Darlington and his father, and this implies his individual dilemma – the conflict with authority. Amit Marcus (2006) has a similar idea to Wright. He considers Stevens' narrative as his self-deception – the distorted story created to hide his past undesirable experiences. While Wright claims that Stevens' narrative primarily concerns his father figures, Marcus states that it also closely relates to his problematic relationship with Miss Kenton. I agree with Wright and Marcus to the extent that the unreliable narrative is developed as a result of Stevens' personal problem, but I am not engaged by the interpretation that Stevens' problem is caused only by his relationships with other characters. I believe that Stevens' self-deception is more concerned with his professional achievement.

In *The Remains of the Day*, I believe that Ishiguro keeps on devoting a focus of his attention to discussing the theme of professional success. He presents Stevens' desire to achieve his goal in a similar manner to how he presents Ono's in his previous novel, *An Artist of the Floating World*. Ono wants to become respectable as a great artist, and he devotes his life entirely to achieving it. However, Ono seems to fail. His success is thwarted by his insistence in defining the idea of respect. Even though Ono realises his limitation in becoming successful, he is reluctant to accept it. He therefore tries to claim his success through his narcissistic narrative. In *The Remains of the Day*, Stevens also pursues his dream to become a great artist relentlessly by – in spite of associating the professional success with the idea of respect – relating it closely to the idea of dignity. However, Stevens' problem seems to be more complicated than Ono's because, this time, the cause of the problem is not the protagonist's reluctance in defining the idea of success, but deals more with the character's psychological process in fulfilling his wish. Stevens does not allow his ego to work; rather, he chooses to satisfy his id, the pleasure of recognition or success as a great butler, with his superego, the dignity of a great butler defined by the Hayes Society and shaped by his father.

In order to understand Stevens' conflict, I believe it is useful to firstly explore the idea of id, ego and superego originally proposed by Sigmund Freud. In Freud's essay, 'The Interpretation of Dream' (1901), id is defined in terms of the instinct theory as a mechanism concerned with how to create, organise and energise instinctual needs. Freud explains that, after the instinctual needs are generated within our psyche, the id normally helps translate them into a psychic statement or a wish. This wish then provides the impetus to mobilise the individual's action. Ego, in the same manner as id, is defined in terms of the instinctual theory. However, Freud asserts that ego is the instinctual segment, which does not relate to the formulation of the wish, but deals more with how the wish is executed. For Freud, ego is a screen interposed between the id and the external world. It performs the task of arranging the most appropriate

circumstances for the gratification of the id. If the ego finds a situation suitable, it allows the need to be fulfilled. On the other hand, when the ego considers that the circumstances are not suitable or they do not serve the individual's best interest, it is charged with the task of deferring or preventing the gratification. Lastly, Freud also discusses the idea of superego. In the essay written in 1901, Freud regards this idea as ego-ideal, but in "The Ego and the Id", written in 1923, the idea is developed and the term is replaced by superego. He considers the superego as the agency that corresponds particularly to the individual's conscience. Freud believes that it arises from the influence of the parents and others whom the individual accepts as authoritative. The superego functions in controlling the gratification of the id. It helps persuade the id to turn to moralistic goals. However, when the superego considers that the gratification of the id opposes the ideal or when the ideal is abandoned, social anxiety, such as fear of condemnation, loss of love or punishment by social group, arises. Freud claims that id, ego and superego interact with one another. Id formulates the instinctual needs, translates them into wishes, and provides them with an impetus which helps discharge the needs towards action. Superego operates as a moral conscience. Ego mediates between these two mechanisms, id and superego, and this interposition of the ego contributes to the individual's behaviour.

In *The Remains of the Day*, Stevens is quite obsessed with pursuing his professional success. In other words, he dedicates everything in his life to fulfilling his id or his wish to become successful as a great butler. Rather than allowing his ego to interpose between his id and superego, Stevens permits his superego to take the leading role to control his id impulse. He believes that the best and the only way he can achieve the state of being a great butler is to adhere strictly to the standard defined by the Hayes Society and fostered by his father. He does not allow himself to fulfil other wishful impulses which interfere with his professional success, and he does not allow for any compromise to be reached. Unfortunately, the superego, or how he rigidly follows the definition of dignity, does not lead Stevens to the success he desires.

Even though he is able to achieve his dream of being a great butler, Stevens suffers from personal failure as a son and a lover.

To prove my hypothesis, I begin my discussion by talking about how Stevens attempts to gratify his id by embracing the idea of dignity. The idea of dignity is firstly introduced into Stevens' narrative in an association to the Hayes Society, which was an elite society of butlers in the 1920s and 1930s. The society asserts that any butlers who are members of the society and can be regarded as great butlers must possess dignity. This kind of dignity is believed to be related to a butler's opportunity to work for the owner of a distinguished household. Stevens does not oppose such a belief, but he asserts that this idea has been developed from what was proposed in the past. He claims that, when butlers in the previous generation discussed the idea of a distinguished household, they focused only on the aristocracy of the employers. For Stevens, a distinguished employer in his time, in addition to being an aristocrat, also has to be morally noble. In order to claim that he has been successful as a butler, Stevens tries to justify that he possesses the dignity required by the Hayes Society through his narrative about Lord Darlington. He presents his master as a member of a well-known, respectable and noble family, and the owner of a distinguished household, "the houses of *true* ladies and gentlemen" (33). Apart from the noble birth, Stevens also attempts to claim that his master is morally good. This attempt is quite desperate, because Stevens knows that his master cannot be regarded as a "true" gentleman. This is because Lord Darlington has a bad reputation because he held a conference at Darlington Hall aiming to revise the Treaty of Versailles, and he also has an intimate relationship with important German statesmen. He is labelled as a Nazi sympathiser and becomes a traitor to his country. With this kind of reputation attached to his employer, Stevens believes that his qualities as a butler fall short of the standard set by the Hayes Society. However, he does not want to be denied the opportunity to become a great butler because of the political and moral decisions of his employer. Therefore, he tries to do everything he can

to conceal the truth and protect the reputation of his master. Marcus (2006) and Furst (2007) also discuss this issue. They believe that, in order to obtain professional success, Stevens has to ignore Lord Darlington's relationship with the Nazis. Marcus shows that Stevens tries to regard what other people talk unpleasantly about his master as "foolish things" and "utter nonsense" (132). Moreover, Furst refers to Stevens' behaviour as "blocking". She explains that Stevens considers Lord Darlington's reputation as the obstacle that thwarts his attempt to achieve success in his professional realm. As a result, he blocks it from his conscious mind in order to make-believe that he can become a great butler. However, no matter how hard he tries to gloss over his master's relationship with the Nazis, Stevens cannot deny that his master's reputation is ruined, and he is no longer regarded as a "true" gentleman.

James Lang (2000) and Graham MacPhee (2011) read Stevens' narrative concerning Lord Darlington differently. Lang proposes that Stevens creates this narrative because he feels guilty about his role, which can be "comparable to that of the diplomatic wife in the practice of international relations" (151). The way he ensures the success of his master's conference which leads to the outbreak Second World War and the deaths of millions of people forces him to admit his own participation in the war. Possessed by this guilt, he develops his narrative concerning his master's relationship with the Nazis. This narrative is not only used to blame his master for holding the conference and participating in the Nazi movement, Stevens also uses it to blame himself for supporting his employer. A similar idea is also proposed by MacPhee. To illustrate his point, MacPhee refers firstly to some of Hannah Arendt's arguments about storytelling in *The Origins of Totalitarianism*: that "[o]nly in the frankly invented tale about events did man consent to assume responsibility for them, and consider past events as his past" (1973, 208). Applying this idea to read *The Remains of the Day*, MacPhee believes that it is possible that Stevens may feel guilty for the part he played in the conference held at the hall, and then develop his story to claim responsibility for the outcome of the conference.

Moreover, MacPhee states that this narrative also helps Stevens to relieve his guilt and re-establish his self-esteem. This process is possible when the responsibility is passed back to Lord Darlington. When Stevens insists that he is only a butler who belongs to the lower class in society, he may imply that, given his status, he has no choice. He cannot make any decisions on behalf of his beloved country. He cannot even warn his employer or offer any opinions concerning these serious issues. The only thing he can do in that situation is support his master. As a result, the decision to participate with the Nazis, and the subsequent bloodshed of the Second World War and the Holocaust, are beyond his power to control. By this logic, Stevens evades responsibility and allocates all the guilt to his master.

I agree that Lord Darlington's reputation is the major obstacle to Stevens gaining his professional success and I also believe that Stevens tries his best to conceal his master's bad reputation. However, I prefer to read this narrative as Stevens' attempt to comply with his id. Stevens develops his narrative in a way that it can be used to justify his chance to become a great butler. As a result, it is necessary for him to remove the factors contributing to his master's negative image because these can obstruct the gratification of his wish. If Stevens' attempt to gain recognition or success is read as his id, it is also possible that the idea of guilt proposed by Lang and MacPhee can be reread through the idea of the superego. It is possible that Stevens' superego is acquired from the Hayes Society: that a butler considered great has to work only for a master of noble birth and moral conduct. His superego takes the leading role to control his id's impulse to be successful in his professional realm. In order to claim that he is a great butler, Stevens is therefore determined to prove that Lord Darlington is noble and morally good. However, Lord Darlington, the one who is required to possess the best qualities of a master, turns out to be the worst because of his involvement with the Nazis. This makes Stevens fall short of the standards he values, especially the one concerning the master's morality. Lord Darlington's behaviour not only eliminates Stevens' chance to become a great

butler, it also allows the conscience system within Stevens' superego to cause him the feeling of guilt. He feels guilty that he has to work for a master who is involved with the Nazis, and he has no choice but to support his master's action.

Even though there is a conflict caused by Stevens' superego regarding his ideal master, I would like to argue that Stevens' failure in fulfilling his id is not primarily caused by Lord Darlington, but is more likely related to his superego concerning the idea of a butler's dignity. The conflict within Stevens' psyche occurred even before he became aware of his master's bad reputation as a Nazi sympathiser; it arose once he began his profession as a butler. When Stevens decides to become a butler, he holds onto the idea of dignity that relates closely to the "distinguished household" or the idea of social hierarchy. He does everything to possess that dignity so that he can become a "great" butler. Nevertheless, the nature of his profession as a butler does not allow him to achieve his goal. To begin with, it helps suggest his inferiority rather than his greatness. In *An Artist of the Floating World*, Ono tries to claim his success by associating himself with Sugimura because Sugimura is a respectable and influential person in the community. Ono believes that this kind of reputation can help him achieve respect from others as well as professional success, as Sugimura does. In *The Remains of the Day*, however, Stevens' situation is quite different from Ono's. The more Stevens emphasises his master's superiority or nobility, the more his own inferiority is highlighted. Stevens cannot occupy his master's position. No matter how hard he tries to perform his duties, he still holds the position of being his master's subordinate. The best he can become is a dignified servant who has to show servility towards his master. The idea of servility is a very important rationale that can be used to explain Stevens' failure to claim his greatness in his professional realm because it is strongly opposed to the idea of dignity. When Stevens asserts that he wants to become a butler, he shows his eagerness to serve and please Lord Darlington in any way he can without

having much respect for himself. However, the idea of dignity that Stevens requires in order to become great needs a state of being respected.

The nature of a butler which focuses more on the idea of servility and impedes the idea of greatness can also be seen through Stevens' narrative about the duty of a butler:

> One is simply accepting an inescapable truth: that the likes of you and I will never be in the position to comprehend the great affairs of today's world, and our best course will always be to put our trust in an employer we judge to be wise and honourable, and to devote our energies to the task of serving him to the best of our ability (211).

In this narrative, Stevens seems to realise his inferiority as a butler. He suggests that he is incapable of asserting any opinions or doing anything for his nation. The "great affairs" of the nation are something beyond the ability of a butler and belong only to those of the aristocratic class, such as his master. However, I believe that his inferiority here has nothing to do with his ability; instead, it is concerned with the duty of a butler that Stevens believes he has to carry out. As a butler, Stevens refuses to be involved in great affairs and tries to become invisible. However, behind the scenes he devotes himself entirely to ensuring his master's success. At this point, it cannot be claimed that Stevens does not have enough ability to take part in great affairs. He has the ability, but he has to allocate it to ensuring his master's success.

A number of researchers are interested in discussing how the nature of his profession limits him from being a great butler. Michel Terestchenko (2007) claims that Stevens' belief about his profession as a butler makes it impossible for him to reach the state of greatness. Terestchenko illustrates his point by firstly referring to the idea of hierarchy. He asserts that Stevens, as a subordinate, has a duty to help his master, Lord Darlington, to achieve his goals in the political realm by facilitating the party as best as he can. If the guests attending the party are satisfied, the appreciation, and greatness in this sense, will definitely belong to the master not the butler. Apart from this social hierarchy, Terestchenko also argues that the nature of

being a butler is opposed to the state of greatness. He states that the "greatness" Stevens longs for can only be associated with "freedom". Unfortunately, being a butler, Stevens cannot be independent. He has to do everything according to his master's command. The nature of being a butler is therefore servitude – being subjected to his master's will. Given this kind of relationship, the state of greatness is impossible for Stevens to achieve. Su (2002) agrees with Terestchenko. He also believes that Stevens' strong belief in the English class system limits him from becoming great. However, in his argument, he focuses more on Stevens' relationship with his master. Su comments that Stevens' belief in hierarchy leads to him having strong expectations of his master. He expects Lord Darlington to display all the desirable qualities of a political leader. Unfortunately, his master is unable to fulfil these expectations. The conference held at Darlington Hall cannot lead to world peace, and Lord Darlington is nothing more than an innocent political amateur who is used as a tool of the Nazis. When Stevens' demands are not satisfied, his achievement, which is bound together with social hierarchy, is also shaken. The downfall of his master makes Stevens realise that what he has offered to his master cannot lead him to success. I agree with Terestchenko and Su, but I would like to read the text outside the political or social context. Instead, I believe that his problem deals more with his attempt to pursue his greatness and professional achievement by holding strictly onto his superego – the idea of dignity can be achieved only by serving the owner of a distinguished household. The narrative about Lord Darlington's conference and his reputation as a Nazi sympathiser is more likely used as an example to show how Stevens suffers when he insists on tying himself to the idea of dignity.

Apart from the idea of the distinguished household, Stevens also believes that the dignity of a butler can be achieved by eliminating one's personal feeling and focusing only on professional matters. No matter what happens, a great butler must place his professional duties as his first priority:

> And let me now posit this: 'dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits. Lesser butlers will abandon their professional being for the private one at the least provocation. For such persons, being a butler is like playing some pantomime role; a small push, a slight stumble and the façade will drop off to reveal the actor underneath (43).

For Stevens, it is possible for a butler to have personal feelings or emotions, but a good butler needs to be more than a pantomime artist who can deeply repress and leave his feelings unexpressed. A great butler should be immersed entirely in his professional role.

This belief is also defined by the Hayes Society in the same way as the idea about the distinguished household, but it is reinforced repetitively as a factor leading to success as a great butler through the narrative about Mr. Stevens senior. Stevens recounts that Mr. Charles told him that his father was a great butler. His father rejected his personal life and dedicated his whole life to his profession. The example that clearly illustrates his father's "pantomime" role is how he repressed his love and avoided showing his feelings, particularly for his older son. Stevens is told that his brother, Leonard, was killed during the South African War; however, his father does not do anything by way of revenge on the general who made a bad decision that led to Leonard's death. Even though he realised that this general was the one who irresponsibly commanded the troops, contemptuously disregarding the cautions of other military figures, when the general came to stay at the house where he worked, Mr. Stevens repressed his personal feelings and insisted on performing his role as a butler. Moreover, he also went beyond his duty. He volunteered personally to serve the general for another four days, even though he did not have to. For Stevens, the way his father is able to suppress his "utmost loathing" (42) for the general and dedicate all his ability to ensuring the guest's satisfaction is true professional dignity. It is not only the love and passionate feelings for Leonard that are repressed, Mr. Stevens senior also avoids showing his personal feelings for his younger son in order to preserve his professional dignity. When Mr. Stevens has to work with his son at Darlington

Hall, he limits their relationship solely to the professional realm. Mr. Stevens senior maintains this cold and distant father-son relationship even in his bedroom, which in general can be considered a private sphere. He does not allow his son to have a conversation in a father-and-son-like manner. He expresses no personal emotions or any intimacy. On the contrary, he asks his son to state his errand "briefly and concisely" (68), giving the reason that he has lots of work to do.

The story about his father, especially his belief that the state of a great butler can be achieved by the elimination of his personal feelings, fosters Stevens' superego and, as a result, he decides to pursue his professional achievement taking his father as his model. Stevens refuses to express his personal feelings. When he has to work with his father, he maintains their relationship only within the professional realm. He treats his father as his subordinate and they rarely have a private conversation:

> My difficulty was further compounded by the fact that for some years my father and I had tended – for some reason I have never really fathomed – to converse less and less. So much so that after his arrival at Darlington Hall, even the brief exchange necessary to communicate information relating to work took place in an atmosphere of mutual embarrassment (66).

Stevens does not directly recount that his difficulty in talking openly with his father is caused by his profession. He mentions only that the reason cannot be fathomed. However, the way he states that the distant relationship between himself and his father has developed "after his arrival at Darlington Hall" indicates the possibility that it is caused primarily by his profession.

The official and professional relationship between Stevens and his father becomes more apparent when Stevens recounts his father's deterioration in health and subsequent death. He discloses that, when his father moves into Darlington Hall, he is in his seventies and deteriorating. As a result, he is no longer the great butler he used to be and inevitably commits

some errors in his assigned duties. Stevens claims that his father forgets the dustpan, leaving it in the doorway, he cannot perfectly polish the silverware, and he also places the chinaman incorrectly. Stevens does not want to hurt his father's feelings by complaining about these errors. However, his desire to pursue professional success does not allow him to feel sympathy for his father and ignore the errors either, because this would imply his lack of ability to control his subordinate. In order to make-believe that he performs his duties as a supervisor effectively, Stevens tries to convince both himself and his co-workers that these errors are trifling. Stevens' attempt to convince himself at this moment is similar to how he tries to ignore Lord Darlington's bad reputation, discussed previously. It is his attempt to remove the impediment that obstructs him in fulfilling his desire. Stevens realises that his father's deterioration is another possible factor denying him from gaining professional success. However, he cannot conceal it in the way he covers up his master's bad reputation, because this means that he would be declining to perform the role of a butler and allowing his personal relationship to interfere with his professional realm. He therefore justifies his act by accepting that his father really makes mistakes, but those are too trifling to pay attention to. By doing so, even though Stevens does not punish his father for his errors, he still qualifies as a great butler.

The situation becomes dramatically serious when his father falls down some steps. Mr Stevens' health problem – arthritis – not only shows his personal deterioration, but it also leads to the turning point in his professional career:

> His lordship had been entertaining two guests, a young lady and gentleman, in the summerhouse, and had watched my father's approach across the lawn bearing a much welcome tray of refreshments. The lawn climbs a slope several yards in front of the summerhouse, and in those days, as today, four flagstones embedded into the grass served as steps by which to negotiate this climb. It was in the vicinity of these steps that my father fell, scattering the load on his tray – teapot, cups, saucers, sandwiches, cakes – across the area of grass at the top of the steps (66).

The way he falls on the steps does not hurt Mr. Stevens physically, but it seems to be the most painful moment in his professional life. Lord Darlington claims that the fall shows the father's "days of dependability are now passing" (65) and he no longer trusts in the old man's ability to accomplish his duties. It is hard for Mr. Stevens to surrender to this decline and he tries to refuse his deterioration by laying the blame on the gardener, suggesting that he did not lay the steps correctly and they are crooked. Stevens does not show any sympathy and understanding for his father. On the contrary, he tries to prove that he is able to suppress his personal feelings towards his father's deterioration and focuses solely on his professional duties. As the butler of Darlington Hall, he decides to do what Lord Darlington suggests – revise his father's duties in the household, even though he knows that his decision will mentally affect his father. Moreover, when he has to assign the new duties to his father, Stevens refuses to raise this sensitive issue carefully. He refers to the issue about his father quite harshly that "the fact is Father has become increasingly infirm. So much so that even the duties of an under-butler are now beyond his capabilities" (68). The way Stevens talks straightforwardly about his father's inability to do the work of which he is most proud helps him make-believe that he is wholeheartedly engrossed in his profession and he is able to overlook the personal relationship he has with his father.

Stevens' attempt to maintain his professional dignity reaches its climax when his father is dying. According to Stevens' narrative, we can see that he tries to recall his attempt in keeping his relationship with his father distant and limiting it within the professional realm. However, it cannot be denied that the death of the father is too painful for a son to ignore. Even though the death of his father affects Stevens mentally, when he knows that his father may possibly pass away at any moment, Stevens decides to leave him and return to the hall to perform his duty as a butler: "This is most distressing. Nevertheless, I must now return downstairs" (108). The way he refuses to discard his dream and ignores his father's sickness can be interpreted as

Stevens' attempt to regard his professional duty as his first priority. He tries to prove his professional dignity by sacrificing the moment that he should spend with his father, suppressing his sorrow and performing his duty. However, even though Stevens decides to returns to the hall, he seems to be, at one moment, unsuccessful in repressing his sorrow:

> 'I felt something touch my elbow and turned to find Lord Darlington.'
>
> 'Stevens, are you alright?'
>
> 'Yes, sir, perfectly.'
>
> 'You look as though you're crying.'
>
> I laughed and taking out a handkerchief, quickly wiped, my face. 'I'm very sorry, sir. The strain of a hard day. (109-110)

Stevens' reference to the toughness of his work is his tool to conceal his failure to hide his emotion because it may be too shameful for him to admit to his master that he is not professional enough. The realisation of his weakness painfully affects his sense of self. His self-esteem concerning his professional success is shaken. However, Stevens does not give up and accept his failure. Due to his belief that his problem is caused mainly by the way he allows his personal relationship with his father to interfere with his professional duties, he decides to focus only on his work and refuse to do the duty of a son – closing his father's eyes after he has died:

> 'I'm very busy just now, Miss Kenton. In a little while perhaps.'
>
> 'In that case, Mr. Stevens, will you permit me to close his eyes?'
>
> 'I would be most grateful if you would, Miss Kenton.'
>
> She began to climb the staircase, but I stopped her, saying: 'Miss Kenton, please don't think me unduly improper in not ascending to see my father in his deceased condition just at this moment. You see, I know my father would have wished me to carry on just now (111).

Stevens tries to amend his deed in order to regain his professional dignity. He tries to prove that he is highly professional and he is qualified as a great butler. The personal matter is unable

to interfere in his professional realm, no matter how important it is. Moreover, this situation is considered intolerable for everyone. The way Stevens sheds barely a tear and can go back to work almost immediately after he knows that his father has passed away cannot undercut his potential to become a great butler. If we observe particularly Stevens' professional ambition and his attempt to gain success by eliminating his personal feelings, it is possible to say that, to some extent, Stevens can be regarded as a great butler. He is able to shut himself out of other aspects of his life and focus only on his professional duties.

Furst (2007) and Marcus (2006) also have discussions that focus particularly on Stevens' relationship with his father. Marcus is interested in Stevens' narrative relating to his father's professional success and believes that Stevens uses this story to increase his own self-esteem. He explains that, as Stevens attaches his libido to and invests a part of his self in his beloved father, his father's glorious career is necessary in escalating his self-esteem. As long as he is able to make-believe that his father is still a great butler, his self-esteem is preserved (142). As a result, Stevens tries not to accept his father's deterioration by defending him to Lord Darlington: "As I say, sir, my father appears to have made a full recovery and I believe he is still a person of considerable dependability. It is true one or two errors have been noticeable recently in the discharging of his duties, but these are in every case very trivial in nature" (64). Even though his father has made many errors, Stevens chooses to refer to them as only one or two errors and makes them seem unimportant and too trivial to affect the immaculate state of the household. On the contrary, he tries to regard his father as a person who is dependable.

Furst also puts forward an argument in relation to Stevens' narrative concerning his father. She claims that these narratives are unreliable. She firstly suggests that the reason why these narratives may not match exactly with what really happened in the life of Stevens' father is the uncertainty of Stevens' own memories. In the novel, Stevens frequently alludes to this imprecision: "it is possible this is a case of hindsight colouring my memory" (87); "it is hard

for me to recall precisely what I overheard" (95); "I recall" (145, 157); "I cannot recall precisely what I said" (167); "I believe I may have been a little confused about this matter" (212). Furst states that these phrases show how Stevens has defects in his memories and this may possibly "cast a shadow over what he claims to recall well" (536). Furst's idea is well supported bythe assurances Stevens gives after he narrates his father's stories: "I hope you will agree that in these two instances I have cited from his career – both of which I have had corroborated and believe to be accurate" (43). The qualifying statements here suggest that he did not witness the incidents he narrates himself; rather, he is just repeating the stories he has heard from Mr. Charles. With two narrators, the subjectivity of the stories is doubled. Therefore, Stevens' narrative becomes more unreliable even as he insists on its veracity. Further evidence mentioned in Furst's article to show the unreliability of Stevens' stories is how elements of the narrative are not given in appropriate proportions. She refers to the way Stevens focuses intently on how the silver used at the party was polished, but glosses over the details of the guests attending, which would seem to us to be much more important. Similarly, Stevens seems to pay more attention to M. Dupont, a French man with a small amount of political influence in his home country, and his sore foot than to certifying his father's death. This disproportion in his narratives may suggest Stevens' selectivity in providing information.

I agree with Marcus's argument that Stevens attempts to develop his narrative about his father's professional success (129-150) and I also agree with Furst that Stevens' narrative concerning his father's success is unreliable (530-553). However, I am not quite persuaded by Marcus that Stevens invests his libido in his father so that his father's success can help him elevate his own self-esteem. Rather, I am more persuaded that the standard of being a butler that Mr. Stevens senior passes on to his son is a very important factor that leads Stevens to be confronted by difficulties in his life. Stevens' manner when he recounts his father's professional life or his relationship with his father under the professional sphere implies that he possibly experienced

these incidents as traumatic. This idea can be best illustrated if Freud's idea of trauma, repression and repetition is again referred to. Freud (1916-1917) claims that, when the patient undergoes a terrible experience, he tends to repress it within his unconscious. As a result, he is unable to remember anything of what he has forgotten and repressed. Even though the patient seems to lose his memory about the traumatic experience, he *acts* it out. "He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it" (150). In the novel, Stevens develops his narrative concerning his relationship with his father over and over again. Even though the psychic conflict is repressed and Stevens does not directly claim that his relationship with his father is problematic, with this kind of repetition, it is possible to say that Stevens possibly suffers from psychic conflict and his problem may have its roots in his relationship with his father, especially when they work together to serve Lord Darlington.

When we come to the discussion concerning the reliability of Stevens' repetitive narrative about his father, I do not agree with Furst that this narrative is constructed by his selectivity in providing information. I admit that Stevens' narrative is unreliable, but I believe that it is more likely subjected to repression, because he feels that these incidents are traumatic. Moreover, I do not believe that Stevens' narrative becomes unreliable especially when it relates to his father's professional success, because his narratives about Lord Darlington or Miss Kenton also have some qualities that can be considered unreliable. However, Stevens' narrative about his father is somewhat different from the story about Lord Darlington. In the narrative about his master, Stevens is solely concerned about professional matters, but, when he talks about his father, the professional and personal domain are inseparably interwoven. I believe that the untrustworthy narrative, especially the one regarding Stevens' relationship with his father, is developed to suggest that, even though Stevens can achieve his professional success as a great butler, his personal affair with his father is considered problematic. Stevens' unreliable

narratives in this novel are quite similar to the Etsuko-ed version of Sachiko's life in *A Pale View of Hills*. What Etsuko recounts is possibly not what really happens with Sachiko, but Etsuko develops it to help her fulfil her own wish to be a good mother and to extricate herself from the guilt she has regarding her daughter's death. Through her stories, Etsuko is able to rectify her past mistake and become a good mother. In *The Remains of the Day*, Stevens narrates his stories with a similar purpose: to fulfil his desire to become a good son. I think this hypothesis can be explained more by referring back to the idea of dreams discussed previously in chapter II. In *The Interpretation of Dreams* (1904), Freud discusses a kind of dream concerning the imagined loss or death of a person of whom the dreamer is fond. He explains that the dreamer's feeling of grief caused by the death of a person is not the feeling that can be used to signify love or affection of the dreamer. On the contrary, it implies the dreamer's desire that his/her beloved person may die. Freud believes that, according to the idea of sexual preference, this death wish frequently applies to the parent who is of the same sex of the dreamer. The parent who is regarded as the dreamer's enemy (the father for a boy and the mother for a girl) becomes the object of desire to be dead or eliminated. The death or loss of the parent of the same sex leads to the dreamer's power, authority and freedom. In *An Artist of the Floating World*, Ono feels that his father and Mori-San are the rulers and they exercise their power over Ono's life. Ono believes that, with these people, he cannot have freedom and independence which are the important factors contributing to his professional achievement as a great artist. As a result, it is necessary for Ono to go against his father figures and liberate himself from their power. The similar situation happens to Stevens. His father was once a great butler. Stevens looks up to his father and regards him as his professional ideal. He follows his father's professional path and he takes his father's advice as his standard of being a great butler. However, Stevens may also realise that he cannot become great as long as he is a shadow of his father. At this point, it is also necessary for Stevens to eliminate his father. Even though the

death wish for his father is necessary for Stevens to achieve his dream as a great butler, he cannot prevent himself from being guilty. In order to elevate his self-esteem as a good son for his father without destroying the possibility to become great in his professional realm, Stevens therefore creates stories that can help him make-believe that he is not so bad a son. The stories dealing with his father's success are therefore used to show that, beneath his immersion in his professional role, Stevens does not neglect his father; rather, he is a son who loves and admires his father and regards him as his professional ideal. What he has done is not only for his own success, but also for his father's matter of pride. When Stevens asserts his desire to become a good son for his father (114-115), his narrative is quite different from those concerning the idea of dignity developed earlier in the novel. In those narratives, Stevens seems to fully allow his superego to operate. He strictly adheres to the idea of dignity defined by the Hayes Society and does not allow anything to divert his attention away from his professional success. In contrast, in his present-tense narrative (114-115), Stevens does not seem to be totally under the domination of his superego anymore. He realises that the way he used to hold strictly on to the idea of dignity, both defined by the Hayes Society and fostered by his father's stories, does not lead him to success, but limits him within the subordinate life of a butler and the problematic relationship with his father. In other words, Stevens seems to realise that his superego is a factor contributing to his problem. As a result, he allows more room for the ego to be reasserted. The ego, at this point, helps in compromising the id and the superego and turning the drive to behaviour that brings benefits in the long term, rather than grief. It is also possible to say that the way Stevens no longer rigidly adheres to his values, especially the one concerning the idea of dignity, and allows himself a chance to develop a personal relationship with his father is how he permits the operation of his ego to be carried out.

Apart from his failure in performing the role of a son for his father, Stevens' belief concerning the idea of dignity as defined by the Hayes Society and shaped by his father also leads to his

failure to develop an intimate relationship with Miss Kenton. At the beginning of their relationship, Stevens believes that Miss Kenton may have affectionate feelings for him because of her attempts to intrude into his private sphere, such as bringing flowers to brighten up his room. Even though Stevens seems to develop some affection for Miss Kenton, his belief that a good butler should eliminate any personal feelings which may affect his professional responsibilities prevents him from getting into a relationship with her. For Stevens, the butler's dignity is a kind of prohibition which cannot be violated. This belief is presented clearly through his response to Lisa, a maid working in Darlington Hall, and her elopement. When he refers to Lisa's elopement with the footman, it is apparent that Stevens tries to affirm his standpoint of sacrificing everything, including his personal life, for his professional achievement and tries to blame anyone who does not believe this as "foolish" (167). However, the word "foolish" may not be allocated only to Lisa, it may also be a self-reproach for his belief about his own version of professional dignity. In his attack on Lisa, Stevens may be cloaking his realisation that it was "foolish" to sacrifice his entire personal life for "dignity" and to allow Miss Kenton to walk out of his life. He realises that the lives of everyone who made a decision according to their feelings seem to be much better than his. Even though Stevens has not heard any news from Lisa and her lover, the fact they do not return to Darlington Hall may suggest that their lives are not too bad. Miss Kenton, in turn, assures Stevens that her married life is happy and "does not stretch out emptily" (249). Stevens may recognise himself as the one who is really "foolish" because he has sacrificed his life for nothing.

At the very end of his narrative, Stevens seems to become aware that the belief he has upheld for about thirty-four years has brought him nowhere. As a result, he tries to embrace a new way to live his life which is different from what he used to believe and does not depend on what he has been instructed. I believe that the alternative means which can help him achieve the aim he

upholds is the chance to work for his new American employer, Mr. Farraday. Even though this American character does not figure prominently in the novel, his existence is important for Stevens. Mr. Farraday is presented as a very easy-going employer. He loves to joke around with Stevens. Their relationship is very different from the one Lord Darlington had with Stevens. Mr. Farraday treats his butler as an employee, not as his social subordinate. He encourages Stevens to borrow his car and have a holiday. Mr. Farraday also encourages Stevens to learn that he is an individual who has his own free will to live his own emotional life. He persuades Stevens to express his personal feelings and spend some time focusing on his personal matters. The existence of Mr. Farraday, at this point, helps undercut the significance that Stevens places on greatness and dignity. Moreover, I also believe that Mr. Farraday is used as a kind of displacement that helps Stevens deal with his psychological problem about his profession. In order to explain the idea of displacement in *The Remains of the Day*, I think it will be useful if we discuss the idea in its relation to Freud's libido theory. Freud (1933) presents libido as an instinct energy. He claims that "an instinct may be described as having a source, an object and an aim. The source is a state of excitation within the body, and its aim is to remove that excitation" (132). Normally, a certain amount of energy forces its way in a certain direction. However, when normal channels are blocked, the energy has to be displaced from one channel to another. In the novel, the ideas of greatness and dignity Stevens firstly upholds become blocked. These ideas can no longer help Stevens to achieve his professional aim. As a result, he turns to his displacement with the belief that it will possibly allow him to become successful in the employment of Mr. Farraday.

Mr. Farraday helps Stevens to redefine the idea of success in two important aspects. The first aspect deals with the idea of dignity. Mr. Farraday asserts that the idea of dignity or success in the professional realm has no relation to the idea of class or hierarchy. As a result, there is no need to work in a distinguished household or to serve a noble and moral master, and the

relationship within the professional realm does not have to be one existing between the master and his subordinate; instead, it should be built up with equality between both parties. Stevens' attempt to uphold the new value can be seen through how he creates the lie that he has no connection to Lord Darlington:

> 'You [Stevens] mean you actually used to work for that Lord Darlington?'
>
> He was eyeing me carefully again. I said:
>
> 'Oh no, I am employed by Mr. John Farraday, the American gentleman who bought the house from the Darlington family' (126).

From this lie, it is quite apparent that Stevens repudiates the idea of greatness. He no longer regards Lord Darlington as the effective means which can help him to achieve success. He even despises the state of being a butler. On the contrary, he seems to be proud to have become an employee of "the American gentleman".

Moreover, Stevens' ability to liberate himself from his old belief and embrace the new code of life is revealed in his changing perceptions towards his American employer and the act of "bantering". At the beginning of the novel, Stevens seems to have a negative attitude towards Mr. Farraday and his fondness for bantering. Stevens' attitude towards his new employer is revealed when Mr. Farraday tries to have a light conversation with him concerning Miss Kenton. Stevens obviously finds Mr. Farraday's bantering distressing. His reaction towards his employer's behaviour is total embarrassment:

> This was a most embarrassing situation, one in which Lord Darlington would never have placed an employee. But then I do not mean to imply anything derogatory about Mr. Farraday; he is, after all, an American gentleman and his ways are often very different. There is no question at all that he meant any harm; but you will no doubt appreciate how uncomfortable a situation this was for me (14).

It is possible that Stevens may feel uncomfortable with Mr. Farraday and his bantering because he is trapped within the idea of social class and does not feel familiar with the idea of closeness and equality suggested by the act of bantering. For Stevens, closeness and equality between an employer and his employee is conventionalised impoliteness. However, after Stevens finishes his trip to visit Miss Kenton and re-evaluates his past, he is no longer deluded. The perception that he has towards his American employer and the act of bantering has changed. He no longer regards bantering negatively, but considers it more enthusiastically as "the key to human warmth" (258).

Apart from the idea of dignity, Mr. Farraday also helps Stevens abandon his belief about the necessity of eliminating one's personal feelings. He persuades Stevens that his success in the professional realm has no relation to his personal life. Stevens therefore has no need to repress his feelings and he is able to allow himself to have an emotional life. With this suggestion, Stevens decides to spend more time on personal matters. When Mr. Farraday allows Stevens to have his first holiday, he takes a six-day road trip to visit Miss Kenton, the former housekeeper at Darlington Hall who left twenty years earlier to get married. Even though he claims that he wants to persuade her to return to her post as a housekeeper at Darlington Hall, his narrative reveals that it is more likely that he is visiting her for personal reasons. The passionate feeling that he has for Miss Kenton is implied through how he prefers calling her Miss Kenton rather than Mrs. Benn:

> Incidentally, I should have before now explained myself as regards my referring to 'Miss Kenton' is properly speaking 'Mrs. Benn' and has been for twenty years. However, because I knew her at close quarters only during her maiden years and I have not seen her once since she went to the West country to become 'Mrs. Benn', you will perhaps excuse my impropriety in referring to her as I knew her, and in my mind have continued to call her throughout these years (50).

The word "impropriety" that Stevens uses in his claim suggests that he is aware that the title he prefers to use violates the norms of society. However, he insists on calling her Miss Kenton. He justifies his action by stating that "Miss Kenton" is the title he became used to, instead of the fact that he does not want to accept the truth that she is married.

Stevens' passionate feeling for Miss Kenton can be seen more clearly when he inclines to believe that there is conflict within her relationship with her husband. Stevens states in his narrative that he once received a letter from Miss Kenton, in which she "states unambiguously that she has now, in fact, taken the step of moving out of Mr. Benn's house in Helston" (50). After Stevens reads the letter, he imagines that Miss Kenton breaks up with her husband and has a terrible life alone. Moreover, he also believe that he is the only one who can rescue her from the situation, and her return to Darlington Hall to spend the rest of her life with him will be her "great comfort" (50). However, Stevens admits that Miss Kenton does not actually state in her letter that she wants to return to Darlington Hall, which would also be a return to Stevens' life. He also confesses that he may be forcing an interpretation: "I may as well say here that having reread her letter again tonight, I am inclined to believe I may well have read more into certain of her lines than perhaps was wise" (189). The reliability of Stevens' narration is completely undercut when Miss Kenton claims that "I couldn't have written any such thing" (248). According to Miss Kenton, it is possible to say that Stevens is again unsuccessful in fostering his new value. He fails to bring back his long-lost love into his empty life. Stevens has to accept that he has lost Miss Kenton and "it is too late to turn back the clock" (252).

At this point, we can see that Ishiguro ends *The Remains of the Day* in quite a different manner than his previous novels. In the first two pieces of work, there are glimpses of hope that the characters are able to overcome the problems that have traumatised them for years. Etsuko in *A Pale View of Hills* seems to be able to address her problems concerning mother-daughter relationships and have a better relationship with Niki, her younger daughter. In *An Artist of the*

Floating World, Ono also seems to be liberated from his expectation to be successful and respectable. The ending of that novel implies that a brighter future awaits him. However, in the third novel, Ishiguro allows more for sense of sadness and loss below the surface of contentment. There is sense of hope implied through how Stevens can overcome his problem caused primarily by the way he adheres strictly only to his superego. Ishiguro presents that, at the very end of the story, Stevens allows more room for his ego to operate. He can fulfil his id or his desire to become a great butler by embracing the new concept of dignity that no longer relates to the idea of hierarchy and which allows him to enjoy his personal life as well as carry out his duties as a butler. However, we cannot refuse that, beneath the sense of contentment, it is too late for Stevens to pursue his dream as a great butler he should have been. His physical condition dramatically deteriorates and limits him from the professional success. Moreover, Stevens, at this point, has no opportunity to correct his past. He cannot express his feeling and improve his personal relationships with either his father or Miss Kenton.

CHAPTER IV

DREAM-WORKS IN RYDER'S NARRATIVE: THE MECHANISM IN ARTICULATING AND OVERCOMING PSYCHOLOGICAL PROBLEMS

The Unconsoled (1995) seems to be the least comprehensible of Kazuo Ishiguro's works. In this novel, Ishiguro recounts the story of Ryder, a character who is possibly a well-known world-class pianist, during his journey to a music festival which will be held on Thursday night in an unnamed European city. Ryder believes that he has an important duty to deliver a recital at the event and that the speech of a man as great and important as himself is something that the citizens expect because it can help resolve the city's hidden crisis. Over the course of a few days, stories concerning Ryder's relationships with other characters are revealed. Even though these characters are presented as locals, they seem to have some obscure relationships with Ryder. Ryder's stories are interwoven closely with stories of the local characters whose souls seem to be tortured by their shameful past experiences and whose lives are dedicated to redeeming themselves in the eyes of others. However, these relationships are not recounted within a traditional narrative structure. The stories are told through the filter of Ryder's imperfect memory. Ryder does not seem to know exactly what he is supposed to do or where he is supposed to go. What Ishiguro tries to present in the novel is more like the narrative of a dream. As readers, therefore, we are not provided with clear-cut answers about Ryder's life and it is not easy to order it logically. We are overwhelmed with questions about elusive identity, the imperfection of memory and the character's psychological condition.

Amit Chaudhuri (1995) believes that *The Unconsoled* is developed in quite a different manner to Ishiguro's previous three novels. Chaudhuri is interested in how the setting of the novel is constructed. He regards the novel as "a strangely ahistorical book, […] it is a novel without

any discernible cultural, social or historical determinants" (4). Chaudhuri argues that Ishiguro refuses to give exact details of the setting and landmarks in the novel. The context is deliberately made unknown. The places are described only as a lake, a motorway or a theatre. Apart from the strangely constructed world, there are also a number of elements that contribute to the unreality of Ryder's narrative. I agree with Chaudhuri's assertion. I believe that *The Unconsoled* is developed differently from Ishiguro's previous novels in terms of its setting. Ishiguro sets his first two novels, *A Pale View of Hills* and *An Artist of the Floating World*, within the context of post-Second World War Japan, and develops the story of Stevens in *The Remains of the Day* against the backdrop of post-war England. In contrast, when he writes his fourth novel, the setting is developed with little sense of concrete reality. The environment in which Ryder lives is not defined. I believe that Ishiguro's decision to refuse the use of a particular historical setting, but take off into an unknown context, is pursued in its relation to his narrative technique.

Ishiguro develops this novel by using a different narrative technique from his previous novels. In *A Pale View of Hills*, *An Artist of the Floating World* and *The Remains of the Day*, Ishiguro tries to present the stories through the unreliable narratives of his protagonists. He raises questions about his characters' distorted memory, reality and the reliability of their narratives. In *A Pale View of Hills*, all the stories are recounted only from Etsuko's point of view and they are presented as very subjective. Moreover, Ishiguro parallels Etsuko's stories with what happened in her friend's life. These paralleled stories create a sense of ambiguity within the reader's mind. There is a sense of incomprehensibility concerning the difference between what the reader expects and what really happens in the novel. In his second novel, *An Artist of the Floating World*, Ishiguro also uses the technique of the unreliable first-person narrator – the technique which helps create the double-sided nature of Ono's stories. On one side, Ono's traumatic experiences as a fallen artist in the past are revealed. On the other side, contradicting

these stories, Ono's narrative suggests his continuing desire to be seen as having achieved great professional success. Another character who can hardly be regarded as a reliable narrator is Stevens in *The Remains of the Day*. Stevens' versions of stories oppose other incidents disclosed indirectly through the novel and this creates a difficulty for the reader in finding out the truth within his narrative. However, even though unreliable narratives are presented in these novels, Ishiguro still provides glimpses of reality in order to let the reader know what really happened and what has been distorted. These glimpses of truth are provided partly through the novels' concrete settings. In his first two novels, Ishiguro sets the context of the stories in post-Second World War Japan in order to make his readers understand how the war and its aftermath have affected the lives of the Japanese. In his later novel, *The Remains of the Day*, even though Ishiguro shifts the setting from Japan to England, the realistic description of England, especially in Stevens' nostalgia for the greatness of Britain before the Second World War, is created vividly. These concrete settings help the reader to more or less understand the factors contributing to the characters' problems. Moreover, in these first three novels, there is no question of the real existence of the characters or the ambiguity of their actions in the novels. The obscurity in the novels is raised only because of the contradictions between the protagonists' narratives and the situations indirectly revealed or implied. The situation is quite different in *The Unconsoled*. Even though Ishiguro is still interested in using the first-person narrative technique, he seems to become more interested in the idea of reality rather than the reliability of the narration. To explore the idea of reality, Ishiguro tries to apply many improbable elements within the character's narrative. Stanley Kauffmann (1995) discusses the idea of reality in *The Unconsoled* through the credibility of time in Ryder's narrative. To prove his point, Kauffmann discusses the impossibility of Ryder's discussion about professional standards with Gustav, the hotel porter, within the limited length of time in the elevator. He also discusses many disproportionate incidents that occur throughout the novel, such as how

Mr. Hoffman insists on showing Ryder his wife's albums immediately after the failure of the concert. Carlos Villar Flor (2000) proposes a similar argument to Kauffmann. He explores three major features that make Ryder's narrative lack realistic qualities. Firstly, he discusses how characters usually appear just immediately after Ryder thinks of or mentions them. Secondly, minor characters who should be strangers are never completely strange to Ryder. Ryder's narratives are interrupted both by the life stories of everyone who comes upon him and his belief that he should know these people well. Lastly, Flor claims the novel is incoherent in how Ryder's past has been transposed to the city itself. With the difference concerning the notion of reality or credibility in Ryder's narrative, Kauffmann and Flor believe that *The Unconsoled* can hardly be explored and discussed in its relation to the idea of narrative reliability in the same way as the other three novels are examined, but should be read and understood by focusing on its Kafkaesque elements. The idea presented by Kauffmann and Flor is very interesting and I think it can also be used to explain Ishiguro's use of the unknown context as his setting. In the same manner as the improbability of time and event presented in the novel, Ishiguro may introduce the reader to the obscure place because he wants to emphasise his theme concerning reality.

However, before we explore the hypothesis concerning whether Ishiguro is interested in discussing the idea of reality or Kafkaesque elements rather than the narrative's reliability, I think it is useful to examine Kafka's idea briefly. Kafkaesque is the term used especially to describe pieces of works that are reminiscent of the work of Franz Kafka, a German-language novelist and short-stories writer. Frederick R. Karl, a professor of Literature and the author of a critical biography of Kafka, claims in his interview published in *The New York Times* (1991) that the reading of Kafkaesque works is similar to how you "enter a surreal world in which all your control patterns, all your plans, the whole way in which you have configured your own behaviour, begins to fall to pieces, when you find yourself against a force that does not lend

itself to the way you perceive the world". According to Karl, it is possible to say that Kafkaesque pieces of writing mostly concern instances in which the authorities or the bureaucracies overpower the individual, and the disorientation, helplessness and powerlessness the protagonist experiences when s/he has to confront the authorities. The character may feel that everything in his/her life is out of control, and s/he lacks a clear course of action to escape from this labyrinthine situation. Moreover, the setting of Kafkaesque fiction is developed in a very different manner from other genres. The story is set within a surreal and nightmarish milieu. David Constantine (2002) claims that it is possible for Kafkaesque fiction to have a surreal setting because it is deliberately developed not to recount or record a truth. Constantin elaborates that the truth can be achieved and articulated only when a person can overcome their difficulties. However, most of the narrators in Kafkaesque fiction fail to master their situations. They more likely struggle to overcome the problem in their lives. As a result, they cannot recount what happens in their lives logically. Like a poem, the Kafkaesque novel is developed as the unfinished expressive act of narrators who find the situation in their lives incomprehensibly complex, bizarre and illogical. What Constantine proposes is very similar to Joseph Strelka's idea. Strelka (1984) believes that Kafka's writing is similar to the Expressionists in that they do not believe that realistic portrayals can represent any objective truth. They present reality solely from subjective perspectives and value techniques of reality distortion caused by individual emotional effects. They believe that the distortion of reality can evoke moods and ideas and therefore help the individual to better express reality. Moreover, Strelka also claims that the Kafkaesque is always projected through different perspectives. Even though the Expressionists seem to believe that truth can be achieved through individual or personal emotional experiences, Kafka regards this kind of truth as quite partial. In order to get rid of this bias and come closer to the truth, Kafka prefers to mutually combine many different individuals' perspectives. With these different perspectives, the images presented in

the novel may not imply the situation of any particular individual. On the contrary, it illustrates or conveys situations that can happen in anyone's life. This universal truth or meaning is not presented straightforwardly. A possible approach to reading Kafkaesque fiction is to regard this kind of work as allegory. The reader needs to search for the real or concurrent meaning beneath the surface. This allegory can be seen through the writer's use of literary techniques such as parable and symbol. However, Strelka comments that Kafkaesque novels are neither parabolic fiction nor symbolic parables. For Strelka, the events in Kafkaesque novels are not used to signify the structure or idea of another event; instead, they are more likely "parables of the paradox" (436). Strelka explains that this kind of parable relates to the novel's setting. It is "the adequate patterns of the presented landscape of the absurd" (436), and Kafkaesque novelists usually present reality through these unreal setting.

Kauffmann and Flor read *The Unconsoled* by focusing on its Kafkaesque narrative structure. They claim that the novel does not have a precise and controlled narrative structure. It is chaotic, uncanny and absurd. Apart from Kauffmann and Flor, Richard Robinson (2006) is also interested in getting involved in the discussion about the Kafkaesque element of *The Unconsoled*. However, he does not argue about its narrative structure. He focuses more on the novel's sense of reality. Robinson seems to believe that Ishiguro tries to develop his novel according to the definition of Kafka's style given by Erich Heller. That is, Ishiguro tries to develop this novel as a "simple, lucid and "real" narration of the "shockingly unbelievable" (109). Chaudhuri also sees *The Unconsoled* as Kafkaesque, but he chooses to rationalise his point by focusing particularly on Ishiguro's purpose for writing it. He claims that the Kafkaesque novel is created in order to be used as an allegory informing the real life of contemporary bourgeois individuals.

Although Kauffmann, Flor and Robinson believe that *The Unconsoled* seems to possess many Kafkaesque elements, Gary Adelman (2001) proposes his argument differently. He seems to

believe that this novel deviates from a Kafkaesque model. He claims that, while Kafka presents reality by merging "metaphor, the emotional landscape of dreams, with objective presentation of fact, putting emotional and mental events on the same plane of objectivity as external events" (168), Ishiguro, on the contrary, presents reality by using a double level of consciousness – presenting "the external world as seen by the subjective, or solipsistic dream narrator, and that of the narrator's core pre-personality as portrayed, that is, cast and performed, by the other characters" (168-169). For Adelman, the novel does not represent the situations as they are; rather, the technique of double manipulation is used to imply what happens within the mind of the protagonist: other characters' stories help to cast light on Ryder's life. Ryder uses his own relationship with Boris, the father-daughter relationship of Gustav and Sophie, and the relationships within the Hoffman family to echo his unwanted desire to confront the troubles in his relationship with his father and his longing for love from his family. After he has illustrated Ryder's double manipulation, Adelman concludes that "the other characters exist only in reference to himself, as points of view on himself, as his stand-ins in a narrative he continuously relives" (178).

I quite agree with Adelman rather than with what Kauffmann, Flor and Robinson propose. I am convinced by Kauffmann, Flor and Robinson to the extent that *The Unconsoled* is developed with little sense of concrete reality, and there are some elements or writing techniques that can also be found in other Kafkaesque novels. However, I would not regard it as Kafkaesque because I do not think that the absurdity of the novel is used particularly to represent reality. I am more persuaded by Adelman that Ishiguro applies these writing techniques deliberately to explore Ryder's mind. As a result, *The Unconsoled* is not an allegory or a paradox, but should be regarded more as a psychological parable – a novel representing what happens within the mind of a character suffering from psychological problems. We can see that, instead of using the third-person narrative technique and its unrealistic setting to

present the universal reality as in other Kafkaesque novels, Ishiguro applies the technique of the first-person narrator to present the character's interiority. However, even though Ishiguro uses the technique of the first-person narrator to bring the character's interiority into focus, he does not abandon his attempt to present reality. Ishiguro believes that, when the first-person narrative technique is implemented with some dream-like qualities, it can avoid any partiality and can represent something which is real and universal in the same way that the third-person narrative technique and multiple narrators can. In the interview carried out by Susannah Hunnewell (2008), he claims that, "shortly after the publication of *The Remains of the Day*, my wife and I were sitting in a greasy spoon, having a discussion about how to write novels for an international audience and trying to come up with universal themes. My wife pointed out that the language of dreams is a universal language. Everyone identifies with it, whichever culture they come from" (13).

In order to understand better Ishiguro's intention to present how universal psychological problems can be recounted through the first-person dream-like narrative, it is necessary firstly to understand the idea of dreams as proposed by Sigmund Freud. In *The Interpretation of Dreams* (1900), Freud asserts that, if we consider dreams from a scientific perspective, we can make an assumption that they are the products of our own mental activity, and are "capable of being interpreted" (121). Freud claims that dreams can be interpreted by two methods: symbolic and decoding dream interpreting. The symbolic procedure "considers the content of the dream as a whole and seeks to replace it by another content which is intelligible and in certain respects analogous to the original one" (122), whereas the decoding method "treats dreams as a kind of cryptography in which each sign can be translated into another sign having a known meaning, in accordance with a fixed key" (123). However, Freud believes that these two methods have limitations in interpreting dreams. He states that neither of these methods can be used in a scientific treatment of the subject. The symbolic method "is restricted in its

application and incapable of being laid down on general lines" (124), and the decoding method has to rely completely on "the trustworthiness of the 'key' – the dream-book, and of this we have no guarantee" (124). Even though Freud realises that there are some limitations within the methods of dream interpreting, he insists that the scientific procedure of dream interpretation is possible. Freud's belief is reassured when he has a conversation with a patient. With this conversation, he realises that "a dream can be inserted into the psychical chain that has to be traced backwards in the memory from a pathological idea" (126). Freud begins to treat dreams as symptoms and applies dream to methods of interpretation that he had been working out. Normally, a dream is presented as a symptom of a wish fulfilment. However, when the wish is found disagreeable, a defence is raised against it. Owing to this defence, the wish can no longer express itself except in a distorted shape. In other words, we can see the dream mechanism working in our psyche within two key functional aspects. The first one deals with the fulfilment of the individual's wish and the other with humans' unconscious – the repository in which all the disturbing and/or threatening thoughts or feelings are distorted. In order to understand how the dream mechanism deals with the repressed wish, it is best to explore how dreams work. Freud argues that, similarly to how people take off their clothes when preparing to sleep, people's psyches tend to divest all their acquired complements. Their ego's defences are lowered and they seem to go back to the beginning of their developmental process. At this stage, it is possible that repressed material can come through to awareness. However, remnants of the day's experiences which retain an amount of energy do not allow all repressed thoughts and feelings to be perceptible. To exist as conscious sense perception, these repressed thoughts have to be distorted or disguised. At this point, we can see that, in dream, the manifest content or the dream content which is presented in a pictographic script is different from the latent content or the dream thought which conveys the true meaning of the dream. The disunity between the manifest content and the latent content in dream is more elaborated

when Freud discusses the idea of dream-works. In *The Interpretation of Dreams*, Freud claims that there are two important dream-works, the first one is the work of condensation and the other is displacement. In his discussion on the idea of condensation, he believes that the manifest contents are "brief, meagre and laconic" (296) compared to dream thoughts or latent contents. This means if we write the dream out and it fills half a page, the analysis of our dream-thoughts may occupy even a dozen times as much space. In this way, a dream has the tendency to combine several themes into one dream symbol. In his article, 'The Dream-Work', published as part of his *Introductory Lectures on Psychoanalysis* in 1973, Freud elaborates his idea concerning condensation. He asserts that, in condensation, "the manifest dream has a smaller content than the latent one" (276), and this brings about the following: either there is the omission of some latent contents; only a fragment of latent dream can pass over into the manifest content; or only the latent contents which have something in common can be combined and passed into a single unity in the manifest dream. Freud explains that this process is very similar to "constructing a new and transitory concept which has this common element as its nucleus. The outcome of this superimposing of the separate elements that have been condensed together is as a rule a blurred and vague image, like what happens if you take several photographs on the same plate" (276). Another important dream-work is displacement. In his lecture, Freud claims that this kind of dream-work is different from condensation because it seems to deal more with the idea of dream-censorship. In *The Interpretation of Dreams*, Freud proposes that some latent contents are found to be dangerous and unacceptable. When the mind finds that these essential latent elements are charged with intense interest or the latent contents or the original objects of their aims have a high impact emotionality, it tries its best to censor these contents. In order to find a way into the manifest contents, the latent contents have to divorce themselves from their contexts and transform themselves into something extraneous. In his lecture, Freud asserts that the displacement manifests itself in two ways. The first way is

that "a latent element is replaced not by a component part of itself but by something more remote" (280) or the latent content is replaced by an allusion. The second way is how "the psychical accent is shifted from an important element onto another which is unimportant, so that the dream appears differently centred and strange" (280). An example of the displacement can be shown when Freud discusses the dream of the botanical monograph. He explains that the central point of the manifest content is obviously the botanical element, but the latent content of this dream is more concerned with the complications and conflicts arising between colleagues. When the censorship of the mind considers the dreamer's professional dispute is too serious to be handled straightforwardly, his problem is charged with the habit of sacrificing his time for his hobby, and manifests itself as the dream of the botanical monograph. Freud does not limit the idea of displacement within only the dream. He claims that displacement, especially the replacement of latent content by an allusion, is a process which possibly happens in our waking thought. However, Freud believes that there is a small difference between these two kinds of mechanism. In our waking thought, an allusion is more intelligible, and the substitute is related in its subject-matter to what it stands for. In contrast, the allusion which is employed for displacement in dreams is not limited by these restrictions. In order to work out the real meaning of both condensation and displacement, Freud believes that we should pay attention to "the choice of words by which a thought is expressed" (279).

Influenced by Freud, Ishiguro writes *The Unconsoled* using a dream-like narrative as his literary device. Firstly, he creates the dreamlike quality by adding scenes which illustrate the protagonist's missing memories, because, in dreams, we hardly remember everything. Ryder seems to have an imperfect memory about people. Even though he seems to be unable to recognise Sophie and Boris and cannot identify his relationships with these characters, there are some incidents which imply that he may have had quite intimate relationships with them in the past. Ryder also has this kind of deficient memory concerning the place. There are some

incidents indicating that he has lived in the city for some time before this trip, but he does not feel that places are familiar, and observes the city as if he is a newcomer. Moreover, Ryder seems to lose all his memory about the schedule and what he has to do before the concert, which will be held on Thursday night. Apart from the missing memory, Ishiguro develops Ryder's story within a dream-like setting. There are many unusual phenomena. Unexpected things or events can happen and a sense of illusion and absurdity is presented. In order to create this novel as a dream, Ishiguro adds some elements into his writing that were not present in his earlier works. He sets the novel within an unknown city. This ambiguity of the setting helps create the dream-like quality because in dreams we hardly identify the place. Lastly, the idea of dream is presented through the distortion of time and space and the meaningless quests Ryder tries to pursue during the time he lives in the city. In the narrative, Ryder reveals that, after his arrival, he is very busy and has to hastily do many things to assure the success of the concert to be held on Thursday night. He runs around the city and is fully engaged with his fake quests: acquainting himself with the city and its inhabitants; trying to solve their problems; practising his performance; writing his speech; assuming responsibility for Sophie and Boris – the characters who may be his wife and son; and, lastly, preparing for the arrival of his parents. Ryder sacrifices most of his time to these quests; however, they turn out to be meaningless. Ryder does not seem to accomplish any of them. He cannot do anything he promises for the city's inhabitants; he is unable to offer any performances; and, when he has to deliver his speech at the concert, it turns out to be unsuccessful. Richard Robinson (2006) believes that Ishiguro's dream-like narrative techniques – especially the unidentified setting - are the essence of Kafkaesque novels and help emphasise the indistinguishable quality of the story and the possibility of reading it as possessing allegorical and metaphysical depths. I am not very persuaded by Robinson's argument. I agree with him to the extent that the novel is possibly regarded as Kafkaesque because it has some elements which can be considered as such, but I

rather believe that the unrealistic and dream-like narrative techniques Ishiguro deliberately applies to *The Unconsoled* are used more for exploring the character's interiority – the psychological problem repressed within his unconscious. My hypothesis at this point can be proved by the idea of dream proposed by Freud. Freud believes that, in dream, the latent contents cannot find their way into the individual's dream. When the contents are found disagreeable, they tend to be repressed within the unconscious. As a result, what are manifested in dreams are not all the latent thoughts; they are just the wish that is considered acceptable or the repressed wish that possibly come through to awareness in distortion or when the ego's defences are lowered. In the novel, Ryder's missing memory may possibly not be developed just to make the novel fit Kafka's principle, but may rather be used to propose that Ryder suffers from his problem, which is repressed and unable to be articulated easily. Apart from the missing memory, Ryder's psychological problem can be seen through the fake quests he is obsessed with pursuing. In the novel, Ryder never mentions or identifies his problem. The only thing he does is to recount these fake and meaningless quests. I believe that Ishiguro presents these quests as a kind of displacement for Ryder – the redirection of the disagreeable impulse onto its substitute which is usually considered of less importance.

Even though Ryder's missing memory and fake quests may imply the psychological problems repressed within his unconscious, the unrealistic and dream-like constructed world of *The Unconsoled* allows the reader to thoroughly explore the cause of his psychological problem. However, the implication of the character's psychological problem is revealed in a different manner from the earlier novels. In *A Pale View of Hills*, the cause of Etsuko's trauma is mainly the physical loss of her daughter and her difficulties in investing her own libido into other love objects. A similar theme of loss reoccurs in Ishiguro's *An Artist of the Floating World* and *The Remains of the Day*. Even though, in these two novels, the plots are made more complicated by the exploration of professional achievement and the idea of respect, the sense of loss

persistently exists within the novels' plots. In this fourth novel, Ishiguro continues to write his work based on his interest in the ideas of loss and professional success. He presents Ryder as a character who loses his intimate relationships with everybody in his life – his son, his wife and his parents – but I think that the idea of loss in this novel is not as prominently displayed as it is in his earlier works. Ishiguro pushes the event of loss to the margins and focuses more on what really happens within Ryder's psyche. He seems to be more interested in exploring what Ryder has repressed within his unconscious, how Ryder struggles to work through his difficulty by attempting to gain an unusual sense of respect from his professional success, and how this attempt, instead of helping him to overcome his problem, leads him to a negative emotion.

My hypothesis can be supported by Ishiguro's interview with Maya Jaggi (1995). When Jaggi asks Ishiguro a question concerning the setting of the novel, he reveals that he sets up the setting of his novel as the unknown place in Europe because he does not want the readers to focus mostly on the importance of the setting, rather than "how people think and behave—how we behave" (20). According to the excerpt, we can see that Ishiguro interests more in exploring character's interiority.

In the other novels, we learn that the characters suffer from their problems by attempting to trace the contradicting elements between the narratives of the protagonists and the stories belonging to other, minor characters; however, the dream-like narrative of *The Unconsoled* demands that the reader find out the truth about the character's problem in a different manner. I believe that one of the possible ways to identify Ryder's problem is to go back to the idea of the dream and its dream-works. The manifest content of the narrative has to be examined very carefully to uncover the latent content repressed within Ryder's unconscious. With a close reading, I think that the manifest content which is very interesting and possibly helps us to find out Ryder's problem is his conversation with Leo Brodsky concerning the physical injury

Brodsky got when he was in Russia. In this conversation, Ryder claims that, "I did once injure a toe quite badly in a football match. I was nineteen. It wasn't anything too serious" (313). Superficially, this conversation seems to be about the physical injuries of both Brodsky and Ryder. Brodsky tries to claim that the wound that gives him so much pain is a physical one, and he got it when he was in Russia, and Ryder also tries share his experience with Brodsky by claiming that he also has a wound, from a football match. However, it seems that their wounds are not ordinary physical wounds. When Brodsky talks about his wound, there are many clues that open up the possibility that this wound may be used as the displacement for his psychological condition, such as the way he has been racked with the pain caused by this wound for years; the way he has to deal with his pain by drinking alcohol; or how he repeatedly denies that his wound is emotional:

> 'How do you do, Mr Brodsky,' I said. 'I hope you're well.'
>
> 'Oh…' He waved his hand in a vague gesture. 'I can't say I feel well. I have, you see, a pain.'
>
> 'Oh? A pain?' Then, when he said nothing, I asked: 'You mean an emotional pain?'
>
> 'No, no. It's a wound. I got it many years ago and it's always given me trouble. Bad pain. Perhaps that's why I drank so much. If I drink, I don't feel it.
>
> I waited for him to say more, but he became silent. After a moment I said:
>
> 'You're referring to a wound of the heart, Mr Brodsky?'
>
> 'Heart? My heart's not so bad. No, no it's to do with …' Suddenly he laughed loudly. 'I see, Mr Ryder. You think I am being poetic. No, no I meant simply, I had a wound. I was injured, very badly many years ago. In Russia. The doctors weren't so good, they did a bad job. And the pain's been bad. It's never healed properly. I've had it for so long now, it still hurts me' (308).

During the conversation, it is seemingly that the most prominent clue revealing Brodsky's psychological problem is his refusal to talk about the wound. Brodsky admits that he suffers from the pain caused by the wound. However, he tries to limit the meaning of his wound or his

pain to be solely physical. He repeatedly denies that his wound is emotional, and struggles to omit the idea relating to psychological wound or emotional pain from his narrative. Whenever Ryder tries to relate Brodsky's wound to emotional or psychological pain, he is thwarted in his attempt. According to the idea of displacement, Brodsky's persistence in concealing his psychological wound and pain in this scene possibly imply that his psychological wound or his emotional pain may be the latent thoughts he wants to repress within his unconscious. There may be a past experience which makes him anxious and depressed and this incident has to be traumatic enough to make him unable to talk about it directly. As a result, the physical wound he got when he was in Russia is used as its substitute target or the manifest content when he recounts his story because it is considered less severe to Brodsky's mind. If Brodsky's wound is assumed to be psychological, it is possible to say that Ryder's wound can also be read in a similar manner. This assertion can be supported by the way Ryder repeatedly relates Brodsky's wound to emotional pain rather than physical pain. His persistence at this point implies his desire to discuss something emotional or psychological rather than talking about a physical injury. However, even though Ryder tries to discuss an emotional wound, it cannot be said that he does not suffer from repression. In his conversation with Brodsky, Ryder never admits that his own wound and pain are psychological. His latent content is also repressed in the same manner as Brodsky's. Moreover, when Brodsky redirects his impulse onto his substitute by claiming that he got his wound from Russia, Ryder does not hesitate to invest his libido onto his substitute and claim that he got his wound from a football match years ago. At this point, it is possible to say that, even though Ryder and Brodsky persist in talking about psychological pain and wounds in a different manner, their psychological wounds are similarly allowed to be expressed through their substitute objects – the physical wounds.

The idea of displacement not only reveals the possibility that Ryder suffers from his psychological wound, but it also helps imply the cause of the wound, which is not easily

articulated. In the novel, Ryder states only the cause of his physical injury; he never mentions the cause of his psychological problem explicitly. However, in his conversation with Fiona, the possible cause of the problem is implied:

> 'But you know, don't you,' Fiona had said to me that afternoon, her face close to mine in the darkness, 'when *you* get married, it needn't be like it is with your mum and dad. It won't be like that at all. Husbands and wives don't always argue all the time. They only argue like that when…when special things happen.'
>
> 'What special things?'
>
> Fiona had remained silent for a moment. I had been about to repeat my question, this time more aggressively, when she had said with some deliberation:
>
> 'Your parents. They don't argue like that just because they don't get on. Don't you know? Don't you know why they argue all the time?' (172).

Ryder constructs Fiona's narrative without heralding the conflicted relationship of Ryder's parents, and it also fails to explain why Ryder's parents argue. As a result, it is possible that Ryder develops Fiona's narrative with no intention of talking about his parents' conflict. Rather, she implies that Ryder's problem is possibly rooted in the conflict within his family since he was young. Moreover, the way Fiona ends her narrative with repeated rhetorical questions implies that, actually, Ryder may fully realise that he himself is the primary cause of the family's problem. When Fiona ends her assertion, Ryder responds to her statement in an aggressive manner. This might, therefore, not only suggest that he believes that he is a cause of the conflict, it also implies that the problematic parental relationship Ryder had to confront when he was a child has had a prolonged effect on his psychological condition. Fiona's statement not only discloses that the truth that his parents' troublesome relationship is the possible cause of Ryder's problem, it also implies another cause of Ryder's problem occurring within his later stage of life. The way Ryder responds aggressively to Fiona's comment that it is not necessary for husbands and wives to have an argument might imply that he too may have this kind of impaired relationship with his wife. His relationship with the woman who loves

himis not different from those of his parents – full of conflict and lack of understanding. Even though, at the end of the conversation, Ryder's problem remains obscure and the real cause of the conflict is not revealed, the statement of Fiona's which creates a high level of tension for Ryder allows for the possibility of a hypothesis that Ryder's problem, repressed within his psyche, may be caused by the conflict he has with his lover and by the problematic relationship he had with his parents when he was young. If we read this narrative according to the idea of displacement, it is possible to make an assumption that Ryder may find his relationship with Sophie disagreeable, so he tries to repress it within his unconscious, and uses his parents' relationship as the substitute object to articulate his repressed conflict in his narrative.

The glimpse of truth implying that the protagonist's problem is concerned with his marital relationship is also supported by Ryder's narratives about Sophie. The relationship between Ryder and Sophie is complicated because Ryder does not recount the stories directly. When he describes how he first encounters Sophie, he claims that he is unable to recognise her and initially treats her as a complete stranger:

> I remained silent, but only partly because of my uncertainty as to how I should respond. For the fact was, as we had been sitting together, Sophie's face had come to seem steadily more familiar to me, until now I thought I could even remember vaguely some earlier discussions about buying just such a house in the woods (34).

The discussions that Ryder believes he used to have with Sophie suggest a subject that one hardly talks about with a stranger. As a result, it is possible to make an assumption that Ryder and Sophie may have a quite intimate relationship and that Sophie may even be Ryder's wife. The distorted memory in this scene may not show Ryder's intention to cover up his relationship, but could be Ryder's ego projection or his defence mechanism to deal with an unpleasant relationship. Having a strong desire to forget the conflict within his relationship, he

may force himself to forget or suppress all the memory he has of Sophie in order to reduce the anxiety he feels towards her.

Apart from the distorted or repressed memory, Ryder tries to create some distance in his relationship with Sophie. He treats Sophie's problem as the matter of a stranger and regards himself as an outsider. When Gustav asks Ryder to have a talk with Sophie, Ryder expresses his discomfort in being made a part of this problematic father-daughter relationship. He claims, "to be frank, as I said to you earlier, it's very difficult for an outsider like myself to make much sense of these things" (81). In this scene, Ryder refuses to become involved with Gustav and Sophie's problem. This refusal is quite unusual for Ryder because, throughout the novel, he seems to regard himself as a hero coming into the city to help rescue both the city's and people in the community from crisis. As a result, this refusal cannot be interpreted as Ryder's discomfort in interfering in Gustav and his daughter's personal problem; it is more likely evidence implying his own conflict with Sophie. This kind of distance can be seen again when Sophie has to confront her father's death. Although she asks, Ryder refuses to accompany her during this crucial moment. Sophie regards Ryder as the only person in her life she can depend on during this critical time; however, he refuses to be that person. He leaves her alone, treats her as if she has no meaning in his life and decides instead to attend the musical event at the hall:

> 'Look, you obviously have no idea! My parents, don't you see? My parents will be arriving at any moment! There's a thousand things I have to do! You have no idea, you've clearly no idea at all!' I finally wrenched myself free. 'Look, I'll come back,' I called in a conciliatory tone over my shoulder as I hurried away (475).

According to the excerpt, we can see that the people Ryder regards as important are his parents, not Sophie. He prefers to take the opportunity to attend the concert because he believes that he can use this chance to show his parents his success in the professional realm. The success he

demonstrates through the performance can also be a key in releasing him from the psychic conflict that has overwhelmed him for years.

Ishiguro not only implies Ryder's possible problematic relationship with Sophie through the unusual distance, but he also suggests it through Sophie's confession that she is the one who causes the problem. Sophie admits that Ryder has a right to get angry for something she did in the past: "You've got every right to be angry. I don't know what happened. I suppose I was confused. You've got every right to be angry, I know" (88). Even though the problem between Ryder and Sophie is not presented directly in the novel, this quotation suggests that whatever Sophie did in the past has led to the problem within their relationship. Sophie's attempt to restore their relationship by admitting her mistake and allowing Ryder to get angry also shows that the problem or conflict within their relationship has not yet been solved. The unsolved problem possibly leads to Ryder repressing his memory about the problematic relationship or even denying having any memory concerning Sophie. The concealment here may be caused by his unwillingness to confess that he participated in the failure of the relationship.

Apart from the problematic relationship with Sophie, it is, as suggested previously, possible that Ryder may be traumatised by the problem he has with his parents. There are two main elements in the novel that can be used to support this hypothesis. The first evidence is Ryder's relationship with Boris. Ryder treats Boris similarly to how he treats Sophie, making it seem as if they are strangers. He even denies having any memories of Boris, who actually may be his son. When he first meets Boris, Ryder refers to him as "a young boy" (32), the common noun suggesting no specific relation to his life. Their ambiguous distant relationship is emphasised again through Sophie's comment on the attention Ryder pays to Boris: "That's the difference! He's not your own. Whatever you say, it makes a difference. You'll never feel towards him like a real father" (95). Although Sophie claims that Boris is not Ryder's son, the statement raises doubts about the relationship. Sophie may be complaining about or lamenting

Ryder's denial or refusal of his relationship with Boris. This kind of lament implies that Ryder and Boris are connected in some way. However, as with Sophie, Ryder does not mention – or even appears not to remember – this relationship. Ryder's distorted memory can again be explained as his self-defence mechanism to protect himself from any kind of terrible or unbearable situation. It is possible that Ryder may be conflicted in his relationship with Boris and this conflict is too severe for him to confront it directly. The memory of Boris is therefore repressed into his unconscious. However, the conflict between Ryder and Boris has never been made clear or even strongly implied through Ryder's narrative. This ambiguity within Ryder and Boris's relationship therefore leads to another hypothesis, which is that Ryder is afraid to develop his relationship with Boris because he may have had an unpleasant relationship with his own father when he was young. What makes this hypothesis plausible is the way in which Ryder presents his relationship with his parents as distant. There is no sense of intimacy between Ryder and his parents, and his connection with them has been long lost. In the novel, Ryder learns about his parents from two characters, Miss Stratmann and the electrician. However, these accounts are not very up-to-date. What they tell Ryder happened a very long time ago. Miss Stratmann's story about his parents' holiday in the city happened when she was very young: "you said yourself you were no more than a child at the time" (513). In the same way, the electrician's story happened "at least thirteen, fourteen years ago. Maybe even longer than that" (530). At this point, Ryder uses the relationship between himself and Boris as the substitution of his relationship with his parents. He may find the conflict with his parents too horrible to revisit; as a result, his problem with his parents is allocated to his relationship with Boris because it is considered more compromising.

Apart from his lost connection with his parents and his relationship with Boris, the possibility that Ryder was raised within the conflict between his father and mother is revealed when Ryder refers to his memory of his toy soldiers:

> […] one afternoon when I had been lost within my world of plastic soldiers […] a furious row had broken out downstairs. The ferocity of the voices had been such that, even as a child of six or seven, I had realised this to be no ordinary row. But I had told myself it was nothing and, resting my cheek back down on the green mat, had continued with my battle plans (16).

According to the excerpt, it is possible that Ryder may have grown up with his parents' anger and violence. He may find this experience traumatic and therefore tries to distort his memory about his family because he does not want to confront this kind of problematic familial relationship directly.

The idea of displacement is developed further in the novel when Ryder recounts a story concerning his doubles. Gary Adelman claims that Ishiguro introduces doubles to help express the root of Ryder's problem. In developing his argument, Adelman refers to the idea of doubles as defined by Milica Živković (2000). Živković defines doubles as "a literary device for articulating the experience of self-division" (121). Apart from providing the definition, Živković also claims that the idea of the fictional double was originally developed from the concept of a doppelganger, or a counterpart of the self, used to explore aspects of human nature, and, when this concept is used in literature, it usually refers to an imagined double figure that exists in a close relationship to its original. Živković illustrates her point by outlining the development of the concept used in literature. She states that, in older times, the double motif in literature usually referred to magical twins and allowed for an exploration of negative ideas within a Christian understanding of unclean souls, evil spirits or the idea of hell. However, since the nineteenth century, the use of the double motif in literature has changed, and, nowadays, people no longer tend to regard the double motif as a supernatural intervention, but more as a manifestation of unconscious desire.

According to the definition given by Živković, the use of doubles in *The Unconsoled* seems to better fit the definition of the double motif developed in the nineteenth century. That is,

Hoffman and Brodsky are not used to present the evil spirit in the mind of Ryder, but they take their role as the mechanism helping Ryder to reveal the pain repressed within his unconscious to prevent the revelations of the negative effects that possibly visit the self. However, I think the use of doubles may be better illustrated if it is discussed in its relation to the idea of Freud's displacement. The idea of displacement is necessary in Ryder's narrative because Ryder may find his experience too painful to confront; as a result, he redirects this kind of pain onto his symbolic substitute objects, Hoffman and Brodsky, so that, when he recounts whatsoever concerning his psychological wound or pain, his anxiety is alleviated. As a result, through the stories of Ryder's doubles, the reader is able to understand more about Ryder's problems omitted from his narrative and repressed within his unconscious.

Firstly, Ryder uses Hoffman as his substitute so that he can reveal his professional failure and his lack of musical talent. In his narrative, Ryder presents Hoffman as a young, ambitious musician who really wants to give a memorable performance which succeeds in attaining professional standards. As a result, when he has a chance to be on the stage, he chooses a difficult piece of music, *Glass Passions,* to perform. However, little attention is given to how successful Hoffman is in his professional path. Ryder picks out and mentions only his failures. When Ryder recounts Hoffman's decision to choose *Glass Passions*, he reveals how Hoffman tends to have a negative attitude towards himself:

> To be frank, I'm at a bit of loss. So little time left. And *Glass Passions* is such a difficult piece, how can I possibly have it ready? In fact, If I had to be honest, I'd say that piece is still a little beyond my ability, even if I had the whole year to prepare it (132-133).

This statement reveals Hoffman's lack of confidence in his own ability. The limited time may be a factor leading to the unsuccessful performance, but is not as important as his low musical talent. Crucially, the self-reproach here reveals Hoffman's belief that he is the only object deserving of blame. The self-criticism Hoffman has concerning his musical talent is

deliberately used not only to blame himself, but also to imply Ryder's state of mind – how Ryder perceives himself and how he is traumatised by this kind of belief.

Hoffman's belief that that he lacks the ability to achieve professional success is emphasised again in his father's comment after he witnesses his son's performance on the stage:

> 'I want you to know that we both think very highly of you. […] But this. All this' – he gestured in the direction of the auditorium – 'this has all been a terrible mistake. We should never have let things get this far. You see, Stephan, the fact is this. Your playing is very charming. Extremely accomplished in its way. We've always enjoyed listening to you play at home. But music, serious music, music at the sort of level required tonight…that, you see, is another thing. No, no, don't interrupt, I'm trying to tell you something, something I should have said long ago. You see, this is the civic concert hall. Audiences, concert audiences, they are not like friends and relatives who listen sympathetically in the living room. Real concert audiences, they are used to standards, professional standards. Stephan, how can I put this?' (479).

That Mr Hoffman regards his son's performance as a "terrible mistake" is the strongest and most compelling motive for Hoffman to develop a negative evaluation of the self. The father's reference to professional standards is another urge leading to Hoffman's belief that he lacks the ability to achieve the goal he aims for. Hoffman may believe that he has fallen short of the required standards not only as a musician, but also as a son who can make his own parents feel proud. In the same way as Hoffman's self-evaluation has been discussed previously, the manifestation of the narrative is obviously Hoffman's failure, but this latent content is not used deliberately to reveal Hoffman's professional success or his problematic relationship with his father. Hoffman's story is rather used as a substitute to reflect what is actually happening in Ryder's mind. The technique of displacement used in this scene; as a result, can help the reader better understand how Ryder's problem concerning his professional success is developed.

Another character that Ryder chooses to help illustrate his own professional anxiety is the most important musical figure at the Thursday night concert, Leo Brodsky. The sections concerning Brodsky's professional failure are presented quite differently from Hoffman's. In these

sections, the idea of success no longer depends on the standard, but on the public's opinion. The first public opinion which seems to shake Brodsky's self-esteem comes from Parkhurst. Actually, in this scene, Parkhurst mainly comments not on Brodsky's professional failure, but more on his relationship with Miss Collins. However, there is an important sentence that refers to his profession as a conductor: "Conductor! Do you imagine this town will ever look at you and see anything other than a disgusting down-and-out?" (318). This comment suggests that people in the city does not regard Brodsky positively. He is not even treated as a conductor, and his musical ability is denied. He is regarded as a man who lacks any of the admirable qualities that are required in order to be accepted, loved and valued by people in society.

The negative attitude that Parkhurst suggests the community has towards Brodsky's musical talent is proved true by Brodsky's performance in the Thursday night concert:

> The musicians – I [Ryder] was now able to see them at close quarters - were wearing expressions of incredulity, distress, even disgust. Then, as my eyes grew more accustomed to the glare of the stage lights, I gazed past the orchestra to the audience. Only the first few rows were visible to me, but it was clear people were now exchanging worried looks, coughing uneasily, shaking their heads. Even as I watched, one woman stood up to leave. […] Then I saw two of the cellists exchange looks and shake their heads. It was a clear sign of mutiny and Brodsky undoubtedly noticed it. His conducting now took on a manic quality and the music veered dangerously towards the realms of perversity (494).

Ryder suggests that, after Brodsky notices these negative feelings and expressions, his conducting becomes more disastrous. This statement implies that public opinion tremendously affects Brodsky's sense of self and helps confirm that he lacks the necessary qualities of a good conductor. Given this, Brodsky can hardly manage a positive evaluation of his self.

Brodsky's self-esteem is destroyed bit by bit by Parkhurst's comment and the general public opinion. However, the crucial factor that completely destroys his sense of self is a negative comment made by Miss Collins:

> ‘Leo, are you listening to me? You’ll never be a *proper* conductor. You never were, even back then. You’ll never be able to serve the people of this city, even if they wanted you to. Because you care nothing for their lives. That’s the truth of it. Your music will only ever be about that silly little wound, it will never be anything more than that, it’ll never be anything profound, anything of any value to anyone else. […]That’s why even back then you were never a *real* musician. And you’ll never become one now. Leo, are you listening to me? I want you to hear this. You’ll never be anything more than a charlatan. A cowardly, irresponsible fraud…’ (499).

This critical comment may affect Brodsky the most for it is a comment made by the most important person in his life. Miss Collins opens her criticism by referring to his inability to succeed in his professional realm. However, the content of her criticism seems to be quite different from others’ opinions. She does not directly question his musical talent – the quality which seems to be the most important in becoming a conductor – rather, she refers to his psychological weakness. She argues that Brodsky is overwhelmed by his “wound” and cannot overcome it; that he is too cowardly to deal with his wound obstructs him from becoming “a proper conductor” and “a real musician”.

If we treat Hoffman and Brodsky as Ryder’s doubles or his substitute objects implemented deliberately to reveal Ryder’s repressed past experience in relation to his career path, it is possible to say that Ryder is not considered successful as a musician. He falls short of both the standard of being a great musician and the acceptance from people in the community. However, Ryder does not limit his engagement with Hoffman and Brodsky only within his professional realm. Apart from implying his professional failure, Ryder also uses Hoffman and Brodsky as his displacements, revealing the problematic relationships he has with others. In doing so, Ryder presents Hoffman’s conflict with his parents and Brodsky’s unsuccessful relationships with his woman in a connection with his professional failure. To begin with, the problematic relationship between Ryder and his parents is presented through Hoffman’s story. In Ryder’s narrative, Hoffman cannot earn the trust or acceptance of his parents no matter how hard he

tries or how successful he becomes. When Hoffman plays piano to celebrate his mother's birthday, his parents respond to his performance with disappointment: "neither of his parents was looking at him. His father's head had now become so bowed the forehead was almost touching the table surface. His mother was looking in the other direction across the room, wearing the frosty expression Stephan was so familiar with" (69). His parents' physical stances suggest their defensive feelings, as they do not want to accept their son's failure in performing music and do not want to witness that terrible moment. Hoffman interprets his parents' expressions as their disappointment, and this lowers his self-esteem for he feels that he lacks the ability to perform the music well enough for his parents to feel satisfied.

Hoffman's self-esteem is progressively decreased when he enters the Jungen Flemming Prize organised by the Civic Arts Institute. In this event, Hoffman is "short of the mark" (74) in his performance and this also makes his parents feel more disappointed in his ability:

> […] my parents became very disappointed. Mother in particular seemed to resign herself to the idea that it had all been for nothing, all the effort she'd gone to, all the years with Mrs. Tikowski, that time she'd gone to beg her to take me back, all of it, she seemed to think of it all as a big waste. And she got rather despondent and stopped going out very much, stopped going to the concerts and functions (75).

This sense of disappointment not only affects the mother, it also decreases Hoffman's self-esteem both as a son and as a musician. In order to rectify this problem, Hoffman tries to deliver a stunning musical performance at the Thursday night concert. However, his show is again not good enough to fulfil his parents' expectations and they are embarrassed and pained to witness his failure. If we consider these narratives of Hoffman as reflecting what has also happened within Ryder's past, it is possible to say that Ryder has never been successful in gaining the love and admiration of his parents due to his poor musical ability. The sense of lack, the feeling of disappointment and the negative attitude of his family are the factors which possibly make Ryder evaluate himself negatively and finally become traumatised.

Apart from revealing the wound caused by his troublesome relationship with his parents through the stories of Hoffman, Ryder also uses Brodsky's painful romantic relationship to illustrate how his problem has its root in his conflict with Sophie. In Ryder's narrative concerning the relationship between Brodsky and Miss Collins, he reveals that Brodsky's obsession with his own wound causes the relationship to fail:

> Oh, how I hate you! How I hate you for wasting my life! I shall never, never forgive you! Your wound, your silly little wound! That's your real love, Leo, that wound, the one true love of your life! […] Me, the music, we're neither of us anything more to you than mistresses you seek consolation from. You'll always go back to your one real love. To that wound! (498)

Even though, in this case, the failure of the relationship is not related to the expectation of professional success that Hoffman has had to confront, Miss Collins clearly expresses that Brodsky does not reach her standard of being a good enough partner. She criticises Brodsky for being so obsessed with his own problem and neglecting the woman he loves. This criticism of Brodsky is projected from Ryder's own psyche and becomes his self-reproach, suggesting that he too is selfish and has failed to perform the role of a husband adequately.

In order to deal with his professional failure and problematic relationships, Ryder creates his narrative, which can also be considered displacement. However, Ryder's narrative used as a mechanism to overcome his psychological pain is quite different from the displacement occurring within the stories of Hoffman and Brodsky. The narratives about Hoffman and Brodsky are developed so that Ryder's problem can escape the censor and can possibly be articulated with a lesser degree of anxiety, whereas the displacement here is more likely used as a mechanism allowing for a wish-fulfilment. In the novel, Ryder may find that it is almost impossible for him to re-establish the intimate relationships with his loving family members; as a result, he redirects his goal from receiving the love of his family members to achieving the community's respect for him as a great musician. In doing so, Ryder tries to develop his

narrative, which is mainly concerned with his professional success, for he believes that such a narrative can help him develop pride in his musical talent. Ryder begins recounting his made-up stories by trying to persuade both himself and others that he is a renowned musician whose reputation is outstanding:

> […] 'the fact is, people need me. I arrive in a place and more often than not find terrible problems. Deep-seated, seemingly intractable problems, and people are so grateful I've come. […] I'm needed, why can't you see that? I'm needed out here! You don't know what you're talking about!' And it was then I had shouted at her: 'Such a small world! You live in such a small world!' (37).

Ryder tries to make-believe that his arrival is important for the city in a way that extends beyond the concert to be held on Thursday night. When Sophie tries to remind him that he is not as important as he believes, he responds to her comment angrily because it reminds him of the painful truth and denies him the possibility of developing a positive attitude towards himself. Ryder's rebuke, "You live in a small world!", may be his attempt to challenge Sophie's reliability, and thereby strengthen the reliability of his narrative. Simultaneously, this comment might allusively suggest Ryder's self-reproach that he is himself locked in an imaginary world – "a small world" – and refuses to enter into the world of reality.

Another example which reveals how Ryder tries to develop his pride is his narrative concerning how people in the community treat him:

> Before long we came upon a group of several men huddled together. It took me a moment to ascertain that a game of cards was in progress, some participants leaning forward from the row behind, while others leaned back from the row in front. They looked up as we approached, and when Pedersen announced me they all rose to a half-standing position. They seated themselves again only when I was comfortably installed in their midst, and I found myself shaking numerous hands proffered out of darkness (103).

This episode shows how much Ryder is respected, accepted and even admired. The community's attitude is shown not only as positive, but the phrase "looked up" and how people

in the community "rose to a half-standing position" and "seated themselves again only when I was comfortably installed" also indicate a sense of dominance or superiority which, according to Tangney and Fischer (1995), is necessary in the process of establishing self-pride.

Ryder also tries to develop his narrative about his professional success through his relationship with Brodsky. Ryder believes that, in order to claim that he has been successful, it is necessary to create a sense of dominance or superiority over this character. There are two reasons why a sense of dominance over Brodsky is necessary. Firstly, Brodsky is Ryder's double character – a character that reveals the failure in Ryder's past. If Ryder is able to subdue Brodsky, he will also be able to overcome his old self or his past failure. Another reason concerns Ryder's self-esteem. As discussed previously, Brodsky seems to be the man that people in the community regard as the most important figure at the concert. His musical skill was once accepted as brilliant, so he is expected to be a hero who can save the city from its desperate situation. As a result, if Ryder can demonstrate dominance and superiority over Brodsky, it will mean that he is the more talented musician:

> Very soon, every sort of wild rumour had begun to circulate around the room. Brodsky had been discovered, utterly drunk, cradling his dog's corpse. Brodsky had been found lying in a puddle in the street outside, talking gibberish. Brodsky, overcome with grief, had tried to kill himself by drinking paraffin. This last story had had its origins in an accident several years earlier when, indeed, during a drunken binge, Brodsky had been rushed to hospital by a neighbouring farmer after imbibing a quantity of paraffin – though whether he had done so in a bid to kill himself or simply out of drunken confusion had never been established. Before long, in the wake of these rumours, despairing talk had started up everywhere. (126)

In Ryder's narrative, Brodsky is projected as weak and lacking the ability to be a hero. Once Brodsky's chance of becoming a hero is lost, Ryder's can flourish. The more the narrative works to create negative regard for Brodsky, the more Ryder becomes an appropriate hero and may finally be able to gain a sense of pride.

Lastly, Ryder also tries to assert his professional success through his parents' arrival in the city and their plan to attend the Thursday night concert:

> For his mention of my 'complacency' had triggered something, causing me suddenly to remember that my parents were due shortly to arrive in the city. And there came over me, there in Miss Collins's front parlour, seizing me with an icy panic that was almost tangible, the realisation that I had not prepared at all the piece I was to perform before them this evening. […] I could not for a moment even remember which piece I had decided to play. […] I found I could recall almost nothing (328).

The arrival of Ryder's parents plays quite an important role for his psyche because it may help him overcome his anxiety in being unable to be loved, accepted and admired by his father and mother. Ryder regards this matter very seriously. He projects this allusive story as if it really happens and then develops an unavoidable anxiety about their arrival. Ryder's anxiety not only implies how this allusive situation affects him, it also helps to confirm the possible cause of his traumatic experience within his relationship with his parents. Ryder claims that his "icy panic" is the main factor that possibly leads to his parents' disappointment. This scene notably parallels those concerning Hoffman's failure to meet his parents' expectations about his performance on the stage. This repetition suggests that this point in the narrative may be the closest we get to Ryder's revelation of the cause of his problem. He blames himself for his parents' disappointment and for not being professional enough to control his emotions and letting his feelings of panic sabotage his performance on stage.

Based on to Ryder's narrative, we can see that he develops his narrative concerning his difficulties in his life in quite a different manner from other characters in Ishiguro's novels. To begin with, Ryder's latent thoughts about the root of his psychological problem contain nothing relating to the idea of respect or professional success. In *An Artist of the Floating World* and *The Remains of the Day*, the idea of respect and professional achievement is the ultimate goal that prominently overwhelms both Ono and Stevens. They dedicate everything in their lives in

order to achieve it. Ryder, on the contrary, wants more to overcome his problem, which primarily concerns his relationships with his loving family members. The idea of professional success or the sense of respect is more likely his substitute object used to fulfil his repressed wishes. Ryder's attempt in *The Unconsoled* is more similar to what Etsuko has done in *A Pale View of Hills*. Even though what Etsuko has done in the novel is not related to any professional achievement, her attempt to establish the unreliable narrative of Sachiko works as her displacement and allows her to fulfil her wish. In the story, Etsuko realises that she can no longer be a kind and understanding mother for her daughter, because her daughter committed suicide and died years ago. As a result, she develops her own version of Sachiko's story, so that she can have Sachiko's daughter as her substitute target to fulfil her wish as a mother. Ryder, in a similar manner, regards success as a musician as his displacement or his compensation for the intimate relationships he wishes from his family members. Apart from the idea of displacement, what makes Ryder's manifestation of his attempt to overcome his problem different from other characters' is how he distinctively manipulates his narrative. In the other novels, the protagonists deal with the difficulties in their lives by repressing the disagreeable experiences within their unconscious and manipulating their narratives to make-believe that they are good enough and what they underwent was not too traumatic. Etsuko manipulates her past, especially the part concerning her dead daughter, to make-believe that she was a good mother. In the same way, Ono and Stevens deploy their pasts to make-believe that they once achieved respect in their professional realm. In *The Unconsoled*, Ryder does not try to overcome his problem by manipulating his past; rather, he deliberately manipulates his present. We can see that Ryder allows his dream-work mechanism of displacement to operate in his present world. When Ryder realises that he cannot gain intimate relationships with his family members, he redirects his wishes to his professional success, and he tries to make-believe that, during these three days in the city, he is a great, successful and acceptable

musician. Even though Ryder is able to find his new goal in life to substitute for what he has lost, he seems to be unable to overcome his problem or get rid of his anxiety in the way the other characters can do. This is possibly because the dream-work mechanism he uses to deal with the complication in his life does not allow him to address his problem directly and examine it thoroughly; instead, it more likely traps him within the dream world.

At this point, it is possible to say that *The Unconsoled* never breaks the logic of dream. Ishiguro develops this novel with dream-like narrative techniques, and uses the dream-works – especially displacement – as Ryder's mechanism to deal with his psychological problems. The idea of displacement is applied in the novel to imply the cause of Ryder's problem, which is repressed within his unconscious and never articulated directly in the narrative, and to fulfil Ryder's repressed wishes. Ishiguro holds up the idea of dream throughout the novel, including when he ends Ryder's story. At the end of the novel, Ishiguro does not allow the idea of the dream to decline. Ryder is still caught up within his dream-like narrative and never emerges to experience reality.

CHAPTER V

THE IRRATIONAL FANTASIES: A PSYCHOLOGICAL SELF-DEFENCE MECHANISM IN *WHEN WE WERE ORPHANS*

When We Were Orphans (2000), Ishiguro's fifth novel, is the story of Christopher Banks, an English detective who spent his pre-war childhood in the International Settlement in Shanghai, China. Throughout the novel, Banks tries to solve the case of his parents' disappearance when he was very young. Within these narratives, the reader learns how Banks suffers from the state of orphanhood, spending his life deprived of parental love, and a sense of dislocation, being unable to identify himself with the places in which he lives. Researchers such as Alexander M. Bain (2007), Silvia Caporal Bizzini (2013), Andreea Ionescu (2015) and Motoko Sugano (2015) regard this novel as a detective fiction and they focus their discussions particularly on how the new genre of writing Ishiguro applies to his work makes this novel different from his previous four novels written. However, before probing what these researchers have argued in their discussions, I think it would be useful to enhance our understanding of what detective fiction is.

Stefano Tani (1984) observes the characteristics of detective fiction from its earliest emergence. He goes all the way back to *Oedipus Rex* and through to the post-war era. He concludes that detective fiction aims to propose rational methods or means to solve a problem, or find out a hidden truth. Casey A. Cothran and Mercy Cannon (2015) offer a fuller definition:

> Mystery and detective fiction addresses the human struggle to make sense of the fragmentary past, the uncertain present, and the unknown future. As readers follow the adventures of questing sleuths, they are provided with mysteries, gaps, dislocation …and finally with answers to many of their questions. As a consequence of its structure, one which first obscures and then clarifies, the detective genre demands and cultivates a special sort of cognition, pushing readers to consider both that which is unknown and that which is unknowable. (1)

According to the definitions presented, we can see that a prominent characteristic of detective fiction deals with the idea of mystery. Detective stories cannot reveal all the information at once to the reader. They must present the nature of reality as subject to distortion, deception and incompletion, and capture the reader's limited understanding. This idea is further illustrated by Cothran and Cannon by referring to the idea of mystery defined by Luc Boltanski (2014). Boltanski defines mystery as:

> A singularity […] one whose character can be called *abnormal*, one that breaks with the way things present themselves under conditions that we take to be *normal*, so that our minds do not manage to fit the uncanny event into ordinary reality. The mystery thus leaves a kind of scratch on the seamless fabric of reality (3).

Boltanski believes that what makes readers enjoy detective fiction most is not how the mystery is solved, but the nature of the concealment. This is because mystery offers them the opportunity to imagine the possibility or the potentiality of the truth. Robert A. Rushing (2007) has quite a similar idea when he talks about detective fiction. He claims that detective fiction is an addiction to irritation. Readers seem to desire the feeling of dissatisfaction that arises when their predictions are not fulfilled. Even though detective fiction is filled with incomplete information, distortion and partial realities that can cause readers anxiety, during the quest to solve the mystery they take pleasure in imaginatively creating and investigating possible truths. Lisa Zunshine (2006) also suggests that the readers may gain pleasure from detective fiction because it offers them the opportunity to work through a cognitive experience. They need to gather every clue or piece of information provided within the story and analyse these to discern connections. They need to make sense of what may appear to be nonsensical. During this process, it is possible that the authors "invoke, excite or challenge the readers' cognitive power" (3). According to Zunshine, it is possible to say that readers love to read detective novels and they feel excited and challenged whenever they read detective fiction, because it

allows them to use their ability to analyse, discern and make connections between the clues or pieces of incomplete information given in the novel.

Tani suggests that detective fiction is developed through narratives about the quest for hidden truths and these narratives must have both rational and irrational elements. He claims that detective stories are rational because they always have realistic elements. This sense of realism is developed through how detective fictions always present the protagonists' use of plausible scientific and logical methods to deal with their mysterious cases. At the same time, detective fictions also contain irrational or nightmarish elements which Tani describes as "the morbid indulgence in violence and mystery" (3). There is an idea of senselessness in the situations or the circumstances which cannot be defined by any scientific theories. This senselessness is not limited to the events that occur in the novel, but also features as an element of how the protagonists solve their cases. Tani discusses how Edgar Allen Poe's first three detective stories present the "fusion of the rational and the irrational literary currents" (4). Poe's detective, M. Dupin, displays an analytic ability that is both resolutive and creative. Dupin uses his reason as well as his imagination in order to solve the cases proposed in the novels. This aspect of Dupin is developed further in Arthur Conan Doyle's Sherlock Holmes. Tani claims that Doyle embodies in Holmes both rational and irrational characteristics:

> Holmes is the triumph of Victorian positivism in his cerebral performance, but is at the same time decadent in his habits, even, finally, his intellectual habits. […] His vices along with his rational but almost superhuman abilities help to create around him an appealing halo of mystery and glamor (17-18).

Tani suggests that the conflicting elements within Holmes contribute to the success of Doyle's detective fictions. The imagination or irrational elements may provide the reader with a means to escape from reality, whereas the rational, logical and sensible notions of detective stories

can help deliver a sense of reassurance – the social order that is violated by the antagonists is restored.

With the rational elements, especially the norm that, at the end of the detective fictional piece of writing, the social order has to be restored, Bain, Bizzini, Ionescu and Sugano agree that detective fiction is not about the individual's interiority. Thus, they prefer to explore *When We Were Orphans* by using a historical, social or cultural reading. Bain and Sugano focus their reading primarily on the novel's setting. They believe that Banks'narrative about his past is set during the social turmoil of the Sino-Japanese war. The social disorder is not provoked only by the war situation, it also arises from the idea of dichotomy between the European-controlled settlement in Shanghai, which is considered a place of safety, rescue and privilege, and Chapei, a poor, hazardous and under-developed district. The idea of dichotomy represented through the setting not only suggests the differences between the places, it also implies the intention of the English in securing their own interest rather than helping improve the welfare and happiness of people in China. Bizzini is not interested in developing her argument on the novel's setting as Bain and Sugano do. She prefers to discuss Banks' problem or his state of orphanhood. She believes that what Ishiguro intends to present through Banks' problem is not an individual issue, but more likely a collective tragedy, because Banks' loss denounces the effect violence and war have on people. Tobias Döring (2006) and Hélène Machinal (2009), on the other hand, do not focus on the novel's elements such as its setting or the character's conflict. Rather, they are interested in developing their assertions about the idea of detective fiction. They claim that the important reason that *When We Were Orphans* should be regarded as a detective novel is because Banks pursues his quest not only to rescue his parents, he also aims to re-establish the social order that has been threatened by criminals. Another researcher who considers *When We Were Orphans* as a detective novel which revolves around historical, social or cultural issue is Ionescu. In her argument, Ionescu claims specifically that she reads the novel through an

imagological perspective or how the cultural stereotypes are presented in literature, and develops her argument in three aspects, which are: the standpoint of the characters, the effects of the war and, lastly, a change in vassality. She begins her discussion by proposing that Ishiguro develops his characters with the images of the other and the self. The idea is explained through the use of the first-person narrative technique. Ionescu claims that the pronoun "I" expresses an opposition to the other. It is an "expression of a difference between two cultural realities, or spaces; it is the representation of a cultural reality through which the individual, or the group, who conceived it translates the social, cultural and imaginary space where they intend to situate themselves" (64). This means that, if Banks regards himself as an English man who grew up in the International Settlement in Shanghai, he opposes himself to the Chinese who live in other parts of China such as in Chapei. Ionescu accepts that, with the imagological perspective, the clichéd dichotomies of centre-margin, superior-inferior, backward periphery-modern centre, or femininity-masculinity come into focus.

I agree with Bain, Bizzini, Ionescu and Sugano to the extent that Ishiguro develops *When We Were Orphans* within the context of the Sino-Japanese war during 1937-1945. However, I am not persuaded by Bizzini that Banks' problem of orphanhood is caused by violence or war, because it is revealed later in the novel that the disappearance of his parents does not relate to the Sino-Japanese war or the political situation breaking out at that period in time, but is more likely caused by his father's decision to elope with his mistress and his mother's decision to become a concubine of the Chinese warlord. As a result, the experience or the past that haunts Banks is rather individual. Moreover, there is nothing in his narrative that can be claimed as his desire to re-establish the social order. Banks asserts very clearly that he revisits China and enters into the war zone in Chapei solely because he wants to rescue his parents, not to combat or arrest the criminals. Moreover, I am not inclined to agree with Ionescu that the use of the first-person narrative technique allows for an imagological reading. On the contrary, I believe

that Ishiguro uses the first-person narrative technique because he believes that this kind of technique allows him to talk about the idea of the character's interiority in a similar manner to his four previous novels. Mustapha Marrouchi (2013) claims that this novel shares characteristics with Ishiguro's earlier writing:

> All of his novels are first-person narratives of people stranded in alien worlds, haunted by feelings they cannot quite put a name to: loneliness perhaps or maybe isolation and even dislocation. They are defined by the words and emotions they stifle, they have no sex, no violent action, almost no surface drama. For the most part the voices are quiet, civilised, formal. […] all have that same faintly autumnal air with characters looking back on vanished times and social order. (2)

For Marrouchi, this novel is not just a detective story but, similarly to Ishiguro's other novels, conveys a theme of individual psychological problem which is caused by the loss or absence of the protagonist's relationships with their family members. Deprived of love, they may have to face a sense of loneliness. These stories about traumatic past experiences, though they are largely inarticulable, are narrated indirectly through the first-person narrator. There are also another two researchers, Elizabeth Weston (2012) and Andrew Barrow (2000), who agree with Marrouchi that *When We Were Orphans* should be read by focusing on the idea of interiority rather than history. Even though Weston and Barrow do not develop their arguments concerning the novel's narrative technique in a similar manner to Marrouchi, they also believe that the novel's essence is more likely Banks' psychological problem caused primarily by the loss in his life. Moreover, Barrow also claims that, although *When We Were Orphans* is developed in the genre of detective fiction, it "has little to do with detective work" (44). He supports his point by claiming what a failure Banks is as a detective. For Barrow, Banks cannot even find out what happened to his own parents. He is not the one who brings about the resolution of the story. As a result, Barrow believes that what is significant in the novel is not the idea of detection, but the character's psychological problem, which is presented through the idea of dream and displacement.

Apart from the idea of interiority, I also believe that Ishiguro probably does not deliberately want to develop *When We Were Orphans* as a detective fiction, but we may have a false reading that the novel is constructed within the norms of the detective genre because Christopher Banks is presented as a detective and his story is about his quest to rescue his parents, who disappeared years ago. The two foremost reasons that make me believe this can be seen through how the sense of reality or the rational elements needed in detective fiction is downplayed, and the way Ishiguro seems to focus more on the idea of fantasy or the irrational elements. For example, Banks' profession as a detective, which should suggest the rational concept in revealing a mystery, is presented as more likely a part of his fantasy. Banks believes that the disappearance of his parents relates to the Chinese gangster. However, he is unable to use any logical methods to rescue or even to find out what really happened to them. The resolution of the story is made possible by Uncle Philip. He is the one who reveals the truth that the cause of the parents' disappearance is not related to the Chinese gangster; rather, it concerns the parents' personal problems. At this point, we can see that Banks has no ability to become a real detective and what he believes is not the truth. Both his identity as a great detective and his mission to rescue his parents are constructed through his fantasy. Moreover, the idea of fantasy in this novel can also be seen when Ishiguro intends to explore the idea of irrational memories – the object of investigation which is unreliable and inaccurate. According to Anne Whitehead (2004), memories of the individual's past experiences are untrustworthy because these memories are subject to forgetfulness or amnesia. When time passes, these memories tend to become fading and vague, and, at times, are lost. Memories become especially problematic when they are traumatic. According to Freud's *Studies on Hysteria* (1895), people tend to repress their sorrowful unbearable memories into their unconscious. The forgetfulness mechanism prevents them suffering from victimhood. However, even though traumatised people have this self-defensive mechanism – being able to forget or repress their past within their unconscious – to

help them deal with their psychological problems, Freud believes that they are still haunted by their unremembered experiences. This haunting power can be observed either through the traumatised person's repetitive behaviour or their symptom of transference. In the novel, even though Banks seems to be ignorant of the cause of his problem, his difficulties in life and his anxieties are presented as the haunting power of traumatic moments in his past. In order to deal with this haunting power, Banks needs first to find out what is hidden within his unconscious, then to confront it, and finally to develop an understanding of it or to overcome it.

Banks tries hard to work through the clues in his fading memory to find out the truth concerning his traumatic life; however, he finds it very hard to locate the ultimate cause of his psychological problem. There are two possible arguments that can be used to explain this difficulty. The first deals with Banks' tendency to elide information about his traumatic experiences. Cathy Caruth (1995) claims that traumatised people have a tendency to have difficulties in narrating their traumatic past experiences. This kind of silence is caused by the nature of the trauma itself in that it is always repressed and inaccessible to the conscious mind of the traumatised person. Such repressed and inaccessible trauma can possibly be used to explain the nature of Banks' narrative in which, at some points, important information is omitted. An example of this is how he refuses to talk about his reasons for running away with Sarah Hemming. When Sarah finds out that her marriage has failed and her life with Sir Cecil is going to be disastrous, she asks Banks to elope to Macao with her. Banks responds to Sarah's proposal hesitantly. He mentions many reasons for his concerns, such as the ongoing case relating to his parents and his adopted ward, Jennifer. However, at the end of their conversation, Banks seems to agree with Sarah's plan:

> I went on thinking quietly for a moment, then said: 'very well,'
> 'What do you mean, Christopher, "very well"?'

> ‘I mean, yes, I’ll go with you. I’ll go with you, we’ll do as you say. Yes, you might be right. Jennifer, us, everything, it might turn out well’ (252).

Banks only tells the reader that he, at last, agrees to elope with Sarah without providing his reasons for doing so. There is no information to illustrate why he so easily seems to give up his intention to investigate his parents’ case which, throughout the novel, seems to be the most important thing in his life. Ishiguro not only implies the inaccessibility of Banks’ psychological problem through the eliding of important information, he also suggests it symbolically through Banks’ narrative concerning Chinese habitual action:

> It has occurred to me that I should try and view in a similar spirit something which, over these three weeks I have been here in Shanghai, has come to be a perennial source of irritation: namely, the way people here seem determined at every opportunity to block one’s view. No sooner has one entered a room or stepped out from a car than someone or other will have smilingly placed himself right within one’s line of vision, preventing the most basic perusal of one’s surroundings (181).

This excerpt seems to be a narrative revealing Banks’ irritation towards Chinese habitual action. When he returns to China, he finds the way Chinese people love to block the view very disturbing. However, this quotation seems to be used not only to show Banks’ attitude; it is more likely used figuratively to imply his own psychological symptom concerning his ability to narrate. The way Chinese people tend to block his view is actually how Banks is unable to narrate everything to his reader: he blocks his reader’s view.

The second explanation that can be given for why the cause of Banks’ problem is difficult to identify is the loss of his memories, or his misremembering. There are many moments in the novel when Banks confesses to having an unreliable memory. At the very beginning of his narrative, Banks talks about his school friend, Osbourne. Osbourne suggests that Banks was considered an “odd bird” at school. Banks rejects Osbourne’s assertion and claims: “in fact, it has always been a puzzle to me that Osbourne should have said such a thing of me that morning,

since my own memory is that I blended perfectly into English school life" (7). The unreliability of Banks' memory is not only presented through the contradiction between his memory and Osbourne's, but also through Banks' use of phrases showing his fading memories. When he talks about his old friends, Robert Thornton-Browne and Russell Stanton, he confesses that, "my recollection of it is not as detailed. In fact, I cannot remember at all what came before and after this peculiar moment" (11). Such phrases concerning Banks' fading memory not only appear within this episode concerning his old friends, but also when he recalls his life in China:

> For the truth is, over this past year, I have become increasingly preoccupied with my memories, a preoccupation encouraged by the discovery that these memories – of my childhood, of my parents – have lately begun to blur. A number of times recently I have found myself struggling to recall something that only two or three years ago I believed was ingrained in my mind forever. I have been obliged to accept, in other words, that with each passing year, my life in Shanghai will grow less distinct, until one day all that will remain will be a few muddled images (80).

Banks confesses that his past memories are subject to time. As time passes, he seems no longer to have accurate memories and everything seems to become blurred, misremembered or, at times, forgotten.

Even though Banks' narrative is unreliable because of his tendency to unconsciously elide information and his fading and misremembered memories, it initially seems obvious that his psychological problem is predominantly caused by his parents' disappearance. Banks does not admit that he insists on engaging himself with this loss and spends years trying to find out the cause of their disappearance, but the way he tries to repetitively recall his memories about his parents seems to support this claim. According to the narrative about Banks' parents, we find out that they seem to have a troubled relationship. This conflict is never clearly illustrated in the novel, but it is implied in remembered conversations between Banks and his Japanese friend, Akira. When Akira tries to teach Banks a card game one afternoon, Banks suddenly

raises a question, “does your mother sometimes stop talking to your father?” (86). Even though this conversation does not reveal much about the cause of the problem, or cannot pinpoint the cause of the parents’ disappearance, it opens up the possibility that there may be a problem within the parents’ relationship before they disappear.

The cause of this conflict is again never illustrated. However, immediately after Banks mentions his concerns to Akira, he introduces the character of Uncle Philip and outlines his relationship with the Banks family. Uncle Philip is not Banks’ real uncle, but he seems to have quite an intimate relationship with his mother. This is possibly because Uncle Philip and Banks’ mother share similar ideas about opium trading in China. The relationship between Banks’ mother and Uncle Philip is noticeably different from the relationship between mother and father. Banks’ parents do not have a smooth married relationship, not least because of their conflicting opinions concerning the opium campaign. Banks’ father is willing to work for the British company that imports opium to China. He sides with the colonist’s opium policy and has no sense of guilt or any sympathy for Chinese people dependent on the drug. In a different manner, his mother seems to play a leading role in the anti-opium campaign in China. Her beliefs and actions strongly oppose Banks’ father’s professional stance. When his mother decides to hold a meeting of her anti-opium campaign at home, the conflict is outlined:

> My father, of course, was not barred from the meeting, but there seemed to exist an understanding that he too should refrain from attending them. […] My mother would not actually mention the meeting itself to my father, but would regard him throughout the meal with an air of almost disgust. (15)

It seems possible that Banks’ parents are engaged in a dispute concerning the opium trade in China. His mother opposes what his father is doing, and his father also does not want to take part in what his mother believes. The anti-opium luncheon not only suggests the differences of belief between Mr. and Mrs. Banks, it also complicates the situation of their married life. Mr.

Banks seems to be jealous regarding his wife's intimate relationship with Uncle Philip. The idea of the father's jealousy is presented both when Mr. Banks sees Uncle Philip and his wife having a deep discussion about their anti-opium campaign even when the meeting is over, and when his wife and son are enthusiastic about going out to the racecourse for the afternoon with Uncle Philip, even though he himself is unavailable. The intimate relationship between his wife, son and Uncle Philip arouses Mr. Banks' jealousy and this may intensify the conflict within the family.

Apart from the conflict concerning the opium trade, Akira provides another possibility for the cause of the familial conflict between Banks' parents before they disappear. When Christopher seeks Akira's advice about the cause of conflict within his family, Akira gives quite an odd answer suggesting that the root of the problem may be that Christopher is insufficiently English:

> […]'I [Akira] know why they stop [talking]. I know why.' Then turning to me, he said: 'Christopher. You not enough Englishman.' […] 'It same for me,' he said. 'Mother and Father, they stop talk. Because I not enough Japanese' (86).

Akira tries to identify the cause of conflict within Banks' family by associating it with his own experience. Akira believes that his parents' problem arises from his identity; as a result, he assumes that it must be Banks' uncertain identity that is to blame.

The possibility of this assumption is supported again by Banks' narrative about Uncle Philip. Banks reveals that, when he consults Uncle Philip about his concerns, Uncle Philip tries to comfort him that identity is not a serious matter and Banks should not allow it to have a negative influence on his life. However, even though Uncle Philip does not seem to think that Banks' identity is a problem, he does not himself regard Christopher as English:

> No, I suppose you can't. Well it's true, out here, you're growing up with a lot of different sorts around you. Chinese, French, Germans, Americans, what have you. It'd be no wonder if you grew up a bit of a mongrel (90).

For Uncle Philip, Banks is neither English nor Chinese. He is more likely a "mongrel", a person of mixed origin. He cannot become English because he has grown up within the International Settlement in China and he cannot become Chinese because of his ethnic differences. Even supposing that Banks' identity as a mongrel is not a serious matter, Uncle Philip claims that identity or the process of self-identification is important. He says that, "people need to feel they belong. To a nation, to a race" (91). What Uncle Philip says to Banks is exactly like the image of a blind that Akira presents. Akira states that life is like a blind which requires twine to hold everything together. If the twine breaks, all the slats will scatter. At this point, it is possible that both Uncle Philip and Akira agree that, if Banks cannot identify his ethnic identity, his life risks falling apart.

In Banks' narrative, Akira seems to be very serious in identifying himself as Japanese, rather than Chinese, because he does not want to identify himself with the colonised country. He is afraid that the fall of Shanghai may affect his self-esteem. Akira tries to persuade Banks to do the same by describing the undesirable accommodation and living conditions of the Chinese:

> I remember quizzing Akira repeatedly about these exploits. The truth concerning the Chinese districts, he told me, was far worse even than the rumours. There were no proper buildings, just shack upon shack built in great proximity to one another. It all looked, he claimed, much like the marketplace in Boone Road, except that whole families were to be found living in each 'stall'. There were, moreover, dead bodies piled up everywhere, flies buzzing all over them, and no one there thought any of it. On one occasion, Akira had been strolling down a crowded alley and had seen a man – some powerful warlord, he supposed – being transported on a sedan chair, accompanied by a giant carrying a sword. The warlord was pointing to whomever he pleased and the giant would then proceed to lop his or her head off (65).

This quotation implies the negative attitude the foreigners have towards the Chinese. They are rendered not only as poor, but as lacking civilised respect for the dead and, in the image of the warlord, as barbaric and violent. In fact, Banks does not totally agree with Akira, but he keeps

secret his positive attitude towards the Chinese and hides his fascination with Chinese life in order to pretend that he shares the same values as his friend. This pretence can also be seen through how he expresses his anger about his mother's dismissive response to Akira's description of the Chinese districts. He recounts that: "I was furious at her, and thereafter I believe I carefully avoided revealing to her anything at all intimate concerning Akira" (66). Banks wants to prove that he holds opposing opinions to his mother and sides with Akira. This may be because to take sides with the English might lead him as well as Akira into an unaccepted and isolated position.

Even though Banks implies the possible causes of his parents' disappearance through his narrative, I believe that these causes, both the parents' conflict and Banks' unidentified ethnic identity, are not the root of Banks' psychological problem, or, at least, they do not significantly affect his psyche. This is because, according to the idea of trauma presented by Freud (1895), if a past experience is regarded as disagreeable, it has to be repressed or blocked out of the consciousness, and cannot be easily recalled or articulated. What is the possible cause of Banks' problem, according to Freud's idea of trauma is, therefore, the disappearance or the loss of his parents. Banks' narrative suggests that he knows little about the circumstances of his parents' departure and this ignorance leads to a traumatic anxiety. The idea of dispossession was presented previously in *The Unconsoled*, where Ryder experiences a similar psychological problem. He is presented as an unsuccessful man who suffers from dispossession. He wants to be loved and accepted by his parents as a renowned musician. In order to deal with his problem, Ryder develops his self-defence mechanism, what Freud calls displacement, to fulfil his repressed wishes or desires. However, this mechanism has a very minimal effect on reality. It is more likely Ryder's tool, developed only to deal with his own anxiety.

Ishiguro allows his character to use a self-defence mechanism in dealing with his psychological problems again in *When We Were Orphans*; however, this time he chooses to focus on fantasy.

According to Alison M. Bacon, Clare R. Walsh and Leanne Martin (2012), fantasy is a mechanism which can be considered as a class of counterfactual thinking (CFT) – "the mental simulation of alternatives to reality" (469). The group of CFT symptoms can occur within any individuals who face disapproval or an undesirable situation. This response helps avoid undesirable outcomes and also suggest a desirable future for the individual. It can happen as a response to any kind of emotion – guilt and shame, sympathy and blame, regret and relief. In fantasy, aspects of CFT are exaggerated. Bacon, Walsh and Martin assert that "CFT involves the simulation of alternative outcomes to actual life events, but tends to involve minimal changes to those events. Fantasy proneness, however, is conceptualised as the tendency to imagine fictitious situations, often to escape reality" (470). Apart from helping individuals to cope with undesirable experiences, fantasy, alongside other CFT practices, may also help them to a process of personal development. Bacon proposes that these mechanisms can help traumatised people to recognise their past mistakes and allow them to plan and change their behaviours for a better future.

According to the definition given by Bacon, Walsh and Martin, fantasy seems to be a useful tool in interpreting this novel. Firstly, this is because Banks' story seems not to focus on his unfulfilled and repressed desires. Ishiguro focuses far more on Banks' conscious matters. Banks is presented as a man who knows nothing and his suffering seems to be caused by his ignorance. The story is presented in the form of Banks' quest to find out the truth about his parents. During the quest, fantasy also helps him in many different ways. In at least two ways, fantasy functions similarly to displacement in that it, firstly, provides Banks with a means of escaping from any undesirable reality and, secondly, performs the role of wish fulfilment. Moreover, it also helps Banks to make sense of his mysterious life. It helps him to develop an understanding of the circumstances in his past life from the specific clues available to him. With this understanding, his self becomes stronger and this helps prepare him for the possible horrible truth to be found

at the end of his quest and develop an opportunity for him to move towards a more complete self.

Fantasies are used, firstly, as a mechanism to deal with Banks' anxiety caused by the disappearance of his father. When Banks learns that his father has disappeared, he does not know why, so he tries to develop his own hypothesis about the situation and comes up with the assumption that his father's disappearance must relate to the conflict within his professional realm – the opium trade. This is why he decides to tell his friend, Akira, that his father has been kidnapped by a Chinese gangster. When Akira hears Banks' assumption about the situation, he does not persuade his friend to find out the truth about Mr. Banks. On the contrary, Akira takes part in developing the fantasies concerning Mr. Banks' disappearance. He encourages Christopher to play detective. In the game, Akira tries to enable the fantasy of parental happiness. Even though they vary the theme of rescuing Banks' father, Akira tries always to end their game with a happy ending: the father is brought home safely. Elizabeth Weston (2012) discusses this aspect of Banks' fantasy and claims that it is a mechanism that helps Banks escape from the uncomfortable state of orphanhood. The fantasy about his father's rescue is developed in order to make himself believe that his undesirable circumstance will come to an end. There is no more suffering concerning the loss of parental love. Döring (2006) offers a similar opinion to Weston. He regards this desire as Banks' attempt to construct a "pseudo-identity" for himself (84). With this fantasy, the tie with his family is regained. He makes himself believe that he belongs to someone.

Banks' fantasy about his father can also be regarded as an attempt to restore his father's morality and reputation. Within the storyline of Banks' detective game, his father is kidnapped by a starving Chinese family because "his kind views towards the poorer Chinese were well-known, and he was likely to understand the inconvenience to which they were putting him" (132). What Banks imagines seems to contradict the truth concerning his father's profession –

he works in a British company deeply involved with the opium trade. This contradicting of the truth is possibly developed because this kind of truth may be too traumatic. Banks therefore tries to escape from his disapproval of the reality that his father may be disgraceful and redeems his father by casting him as kind and moral – the characteristics that he wants his father to possess.

After Banks loses his father, he also has to undergo another loss which also greatly affects his life – the disappearance of his mother. At this point, Banks experiences the absolute state of orphanhood. Banks tends to use fantasy, the same kind of self-defence mechanism used to deal with the loss of his father, to deal with the loss of his mother. However, compared to fantasies dealing with his captive father, the stories of his mother are rarely recounted. It is possible that this is because Banks does not relate the disappearance of his mother to the opium trade or anything immoral, as he does his father. However, this does not mean that Banks' memory of his mother is completely pleasant. When Banks refers to his mother's feelings towards the Chinese, there is a hint of the uncomfortable feelings he has regarding her:

> Once I mentioned casually to my mother something about my friend's adventures beyond the Settlement and I remember her smiling and saying something to cast doubt on the matter. I was furious at her, and thereafter I believe I carefully avoided revealing to her anything at all intimate concerning Akira (66).

According to this statement, it can be seen that Banks feels uneasy about his mother's too favourable disposition towards the Chinese. What she does, for Banks, may not be immoral, but it also does not belong with the Westerners' norms. Banks seems to agree when Akira regards his mother with "peculiar awe" (66) as a person who deviates from social expectations. His feelings about her disappearance are also complicated when he refers to his mother's beauty and her "implications of feminine allure" (66), suggesting that he believes that her disappearance may have been brought about because of her beauty, which has led to her being

kidnapped by a Chinese man. If this assumption is true, Banks cannot avoid feeling shame and embarrassment regarding his mother. Brian Finney (2002) also suggests that this kind of sexual connection between a Western woman and a Chinese man is a very significant factor contributing to the state of Banks' self-esteem because it also suggests the decline of the British Empire. Considering himself British, Banks' self-esteem is inevitably affected by the truth that the Westerner fails to take the upper hand in the relationship with the colonised, who is considered immoral and inferior. As a result, he needs to develop the fantasy that his mother has been kidnapped by the same gangster and is held in the same place as his father. It is used purposefully to avoid imagining the unacceptable relationship between his mother and a Chinese man. Moreover, it also implies Banks' desire for an intimate relationship between his father and mother and for them to undergo a difficult situation together. Because these fantasies are important, both for his feelings about his parents and for his feelings about himself, Banks does not allow them to end. When he has to move to England and attend a boarding school, becoming a detective becomes the professional dream that he has to pursue and the fantasy of rescuing his parents becomes his life quest.

Because of the disappearance of his parents, Christopher Banks cannot live alone in China and has to return to England. Unfortunately, his life in England cannot improve his situation. On the contrary, it complicates his problems. My assertion at this point can be explained by referring to the idea of displacement proposed by Freud (1900), especially when he defines the idea of displacement as how "the psychical accent is shifted from an important element onto another which is unimportant, so that the dream appears differently centred and strange" (280). In this situation, Banks knows that his parents have disappeared, and he knows that he has possibly lost their parental love. In order to deal with this unbearable situation, his love for his parents has to be redirected onto the substitute objects, his aunt and his new friends in the British boarding school. Unfortunately, he is ignored by his aunt and regarded as an 'odd bird' in the

school. In Banks' narrative about his life in England, he expresses that he feels lonely and unwanted. Banks has few friends, mentioning the names of only three. The first friend mentioned in his narratives is James Osbourne, but their relationship is far from intimate. Banks does not directly state the reason why he does not have a close relationship with his friend, but he implies that Osbourne may not want to be his friend because he considers Banks to be "such an odd bird at school" (5). Being an odd bird, Banks believes that Osbourne does not accept him as a part of the students' community. Banks believes that the reason he is considered strange is because he may have some qualities that are different, eccentric or crazy enough to mean he stands out from the group. The sense of denial is prolonged until he graduates and becomes a detective. In Banks' later life, he meets Osbourne after a long period in which they have not seen each other. Even though their relationship seems to have improved, Banks turns down the invitation to go to Osbourne's party.

Apart from the way Banks is regarded as an odd bird, his conversation with Osbourne about the past when both of them were appointed as markers for a cross-country run reminds Banks of his loss and lack of love:

> 'Oh, do knock it off, Banks. It's all just nonsense, there's nothing to analyse. One simply knows people. One has parents, uncles, family friends. I don't know what there is to be so puzzled about.' Then quickly realising what he had said, he had turned and touched my arm. 'Dreadfully sorry, old fellow. That was awfully tactless of me' (6).

What Osbourne claims – his connection with parents, uncles, family friends – is everything that Banks lacks and this lack is not trifling enough for Banks to just "knock it off". Osbourne's response to Banks' reaction implies that the state of orphanhood – being deprived of an intimate relationship with anyone – is very significant for Banks' psychological condition. For Banks, Osbourne's connectedness sheds light on his own undesirable situation.

Apart from Osbourne, Banks also mentions his other two friends at school – Robert Thornton-Browne and Russell Stanton. Banks does not consider these two friends in the same way as he regards Osbourne. He even insists that Thornton-Brown and Stanton are his close friends and claims that they, unlike other people at school, are good enough to him to give him a magnifying glass as a birthday present. Sadly though, they do not accept and regard Banks as a close friend. The birthday gift is given with the desire to make fun of Banks' dream of being a detective:

> I became so absorbed that I was only vaguely aware of my friends laughing in that exaggerated way that signifies a joke at one's expense. By the time I looked up, finally self-conscious, they had both fallen into an uncertain silence. It was then that Thornton-Browne gave a half-hearted snigger, saying: 'We thought since you're going to be a detective, you'd be needing one of these' (10).

A magnifying glass may be considered as an iconic symbol of detective fiction and therefore to represent Banks' dream. However, it is more likely to be regarded as a prop for a theatrical performance. As a result, it is possible that Christopher Banks' friends do not give it to him to encourage him to pursue his dream, but to mock him. Moreover, Thornton-Browne's laughing and sniggering also implies that Banks' friends do not treat him as a member of the group, but more as a target for mockery.

It is not only Osbourne, Thornton-Browne and Stanton who consider Banks as an odd outsider, other students in the school also treat him as such. Banks is a target of gossip and teasing:

> I was about to join one such group of five or six boys, when their faces all turned to me and I saw immediately that they had been discussing me. Then, before I could say anything, one of the group, Roger Brenthurst, pointed towards me and remarked:
>
> 'But surely he's rather too short to be a Sherlock.'
>
> A few of them laughed, not particularly unkindly, and that, as far as I recall, was all there was to it. I never heard any further talk concerning my aspirations to be a 'Sherlock', but for some time afterwards I had a niggling concern that my secret had got out and become a topic for discussion behind my back (11).

This quotation again helps emphasise that Banks does not belong to the group. He does not have any friends. Gossip is a kind of social bonding that links the members of a group together. It implies that the people who are in the circle of gossiping share the same beliefs or values, whereas the object of the gossip is regarded as an outsider.

When the idea of displacement fails, and Banks seems to be unable to deal with his psychological problem caused by the loss of love, his fantasy needs to be extended, and he decides to become a real detective. However, being just a detective seems not to be enough to deal with his traumatic feelings. He therefore tries to establish a fantasy that he is a well-known British detective. Banks' fantasies about his success can be seen through his narrative about Miss Sarah Hemmings and how she treats him. Banks first meets Sarah in the Charingworth Club when he has just begun working as a detective. Sarah pays no attention to him that evening: "For just a second, her gaze fell on me, but almost instantly – before I could so much as smile – she had dismissed me from her mind and was making her way towards someone she had spotted on the other side of the room" (19). Sarah, at that point, possibly thinks that Banks is too ordinary to waste her time on. Sarah acts this way because she is an ambitious social climber. Given her ambition, she will establish intimate relationships only with people considered renowned. At one point, she claims to Banks that, "when I marry, it will be to someone who'll really contribute. […] I don't come to places like this in search for famous men, Christopher. I come in search of distinguished ones" (55). Sarah's decision to pursue a relationship therefore implies the success and reputation of the man in question. Desiring to become accepted as a well-known British detective, Banks develops his narrative to imply Sarah's attempt to develop an intimate relationship with him:

> She continued to hold my arm as we stood there talking. Not infrequently, someone passing would smile or utter a greeting to one or the other of us. And I have to say, I found I was rather enjoying the notion of these people – many of them very distinguished – seeing me

> arm in arm with Sarah Hemmings. I fancied I saw in their eyes, even as they greeted us, the idea: 'Oh, she's caught him now, has she? Well, that's natural enough'. Far from making me feel foolish or in any way humiliated, this notion rather filled me with pride (44).

This statement implies that the fantasy concerning an intimate relationship with Sarah greatly affects Banks' psychological state of mind. It helps him to avoid suffering from the truth that he is a failure and also to fulfil his wish to become successful and accepted. Banks reveals no affection towards Sarah but seems only to care about the social comments on which he tries to focus all his attention. It is admiration and positive regard that make Banks feel proud and therefore able to enjoy himself. However, this fantasy does not last long. Shortly after this episode, Banks reveals that Sarah is not genuinely interested in establishing a relationship with him but just wants to use him as her opportunity to gain access to the Meredith Foundation dinner and develop a relationship with Sir Cecil Medhurst. During the dinner, it is Sir Cecil who is praised highly for what he has contributed to world affairs, especially for his role in the building of the League of Nations. If we use Sarah's attention as an indicator of a man's achievement, the fact that she shows no real interest in Banks implies that he may be not as successful in his professional realm as he tries to claim.

By the time they meet again, in Shanghai, however, Sarah (by that time, Mrs. Sarah Medhurst) seems to be far more interested in Banks. This time, she expresses her desire to be with Banks and asks him to elope to Macao with her. Even though, superficially, it seems that finally Sarah has chosen Banks to be her lover, this situation would not have arisen if Sir Cecil were not addicted to gambling and in a huge amount of debt. Moreover, when Banks does not appear at their appointment, Sarah does not seem to care about his absence. She decides to leave Shanghai alone and, soon after that, begins a new relationship with a French man, M. de Villefort. Later, she writes a letter to Banks asserting that, "it was the correct decision not to come with me that day" (367). It is worth questioning why Banks agreed to elope with her in

the first place. It does not seem to be a simple question of love, because it appears that neither of them really falls in love with the other. There is not even a glimpse of passionate feeling in the novel. It is also hard to justify a claim that Banks wants to elope with Sarah just because he wants to make-believe that he is a distinguished man, as Banks knows full well that Sarah needs him only because Sir Cecil is no longer a man she can admire. It seems, therefore, that Banks is motivated by Sarah's offer providing him with the opportunity to become a 'hero'. This offers a kind of proof that he is qualified and dependable enough to rescue someone from a critical situation; it functions as a kind of acceptance and evidence of his ability. At this point in the novel, Banks' definition of a hero does not relate to fame or public acclaim, as Sarah expects it to, but has instead become the more realistic sense of an ordinary man acting to save someone in need.

The fantasy concerning Sarah is needed not only because it can reaffirm Banks' success and reputation or secure his possession, but also because Sarah operates as Banks' double. According to Ralph Tymms (1949), the 'double' is a term used in literary criticism and it is defined as "an allegorical representation" or "a projection of the second self of the unconscious" (119). This means the use of the double character is more complex than the way two characters reflect each other. Tymms believes that the protagonists' traumatic experiences and their feelings hidden in the unconscious are not reflected but rather redirected and revealed through the stories of the minor characters. The redirection of the feelings or the process of transference is possible only when the boundaries between two characters are blurred and this usually happens as a consequence of the way writers put the two characters within similar circumstances. Ishiguro repetitively employs this literary technique in most of his novels. In *A Pale View of Hills,* Ishiguro creates Sachiko to help Etsuko reveal the cause of her trauma concerning her relationship with her daughter. In *An Artist of the Floating World,* the Hirayama boy is introduced so as to imply Ono's political stance. Moreover, in *The Unconsoled,* the

complications relating to Ryder's problems about his professional achievement and his relationships with his family members are disclosed through Stephen Hoffmann and Brodsky. In *When We Were Orphans*, Ishiguro, again, implements the technique of the double character. Ishiguro develops Sarah as Banks' double and, in order to do so, the boundaries between these two characters have to be blurred. Ishiguro draws a number of similarities between the two. Sarah too is an orphan and it is this that drives her ambition and urge to be accepted in society, much as his lack of maternal love inspires the same desire in Banks himself. Being traumatised by the feeling of being unwanted, Banks dedicates his entire efforts to overcoming this undesirable feeling. Sarah also deals with her problem in a similar manner:

> After months, perhaps years of planning, she had succeeded in being at this place at this time, and having achieved her goal, she had – much like, so we are told, a woman who has just given birth – consigned to oblivion all memories of the pain she had endured along the way (50).

Sarah does her best to overcome her past. She intends to leave her traumatised past behind and look forward to a better future. She sets a future goal and does everything to achieve it, much as Banks wishes to become a successful detective.

Even though Banks develops fantasies about Sarah and they share many characteristics, he fails to invest his libido in her. This is either because he realises that their relationship can hardly be regarded as true love, or because he refuses to elope to Macao with her. He instead chooses to rescue his parents in the war-zone. During his quest, he meets a man whom, later on, he insists on regarding as "Akira". Akira is needed in this situation because he seems to be the most appropriate choice of libidinal investment. Actually, before he meets Akira, Banks tries to redirect his love to another substitute object in order to deal with his sense of dispossession. His symbolic substitution is his old house in the International Settlement in Shanghai. He confesses to "Akira" his longing to return to his home: "I'll tell you an odd thing, Akira. I can say this to you. All these years I've lived in England, I've never really felt at home there. The

International Settlement. That will always be my home" (301). However, when he visits the house, the process of displacement seems to be unsuccessful. He claims that he cannot feel at home anymore: "I entered various kinds of room, but – for some time at least – saw nothing at all familiar to me" (224). With the failure to establish a sense of possession even with the house, Akira seems to be the only substitute that can secure Banks's sense of belonging. There are many reasons that contribute to the intimacy of their relationship: Banks believes that Akira is the only person who was always beside him and understood him when they both lived in the International Settlement in Shanghai; they are the same age and they always played together after school. However, what seems to be most important factor, one which greatly affects their respective psyches, is that these two characters have undergone similar painful experiences during their childhood – the lack of an intimate relationship with their family. This similarity not only determines that these two boys have such an intimate relationship, it also helps explain why Akira's existence is so important that Banks has to develop his later fantasy.

With the belief that Akira is the only proper and possible choice in which to invest his libido, Banks tries every way to guarantee Akira's existence. He believes that this will allow him the opportunity to extricate himself from the suffering caused by his loss, or help him to deal with the feeling of being unwanted and deprived of love. There are two kinds of libidinal investment that Banks tries to achieve. The first one is how he tries to attach himself to his substitute object, Akira, through his memory. He tries to recall all the good times he spent with Akira when they were young. The second kind of investment can be seen through his fantasy about the soldier. When he decides to rescue his parents from the Chinese gangster and enters into the warzone, Banks meets a Japanese soldier. He immediately claims that the soldier is his long-lost friend, even though the Japanese soldier tries to refuse his claim:

> 'Akira! It's me! How fortunate to find you like this.' […]
> 'Akira, it's me Christopher.'

‘I not know. You pig’ (294).

Even though the Japanese soldier tries to insist that he is not Akira and his limited English proficiency provides sufficient evidence to confirm that Banks is mistaken this Japanese man with Akira, Banks insists on holding onto his belief that he has found his long-lost friend. This fantasy can help him fulfil his desire to be worthy enough to be loved by someone. Moreover, both his and Akira’s life stories allow Banks to revisit the past and provide him with a chance to develop his understanding about the reasons and factors contributing to his problem. Through this process, it is possible that a better understanding of the traumatic moments in the past is developed and a path leading to a state of maturity or a stronger sense of self is opened. The existence of Akira in this novel is similar to that of Sachiko in *A Pale View of Hills* to the extent that both of the characters may not really exist, but they are possibly developed as the narrators’ fabrications helping them to confront their problems. However, Sachiko and Akira are designed to assist Etsuko and Banks in a different manner. Sachiko helps Etsuko deal with her problem concerning her reduction in self-esteem caused by her doubts that she has been a good enough mother for her daughter, who is now dead; whereas Akira does not help Banks to develop a better self, but carries out his role more in a process of displacement. He is more likely a substitute object of love, when Banks believes that he has lost his parents’ love.

In these narratives concerning Banks’ psychological defence mechanisms, we can see that Ishiguro prefers to focus on the character’s psychological condition. He permits fantasy and displacement to operate within Banks’ psyche so as that he can sublimate the traumatic feelings. Even though Ishiguro allows the irrational ideas such as fantasy to work, he repeatedly brings the detective motif, which is normally considered rational, into the novel. When Banks refers to his fantasy concerning his parents’ disappearance, it arises within the storyline about the detective game. When he creates his fantasy concerning his friends in the British boarding

school, “Sherlock” and “the magnifying glass” are repeatedly referred to. When Banks extends his fantasy into his real life, he decides to become a detective. Finally, Banks also develops his fantasy concerning Akira during his detective quest. Even though the motif of the detective is brought into Banks’ narrative over and over again, it is not enough to help Banks deal with his lack of possession during his trip to China. He is not successful in solving the case concerning his parents’ disappearance; he cannot re-establish the relationship with his old friend, Akira; and he cannot feel at home anymore in Shanghai. The sense of dispossession, isolation and loneliness still awaits him at the end of his quest. However, Ishiguro does not allow the story to end with this tragic quest. After Banks fails to solve the case involving his parents, he has a chance meeting with Uncle Philip. Uncle Philip is a key character who plays a role in disclosing the truth about Banks’ parents.

In the case of his father, Banks finds out that he was not kidnapped by any Chinese gangsters, but eloped with his mistress:

> The truth, I’m afraid, Puffin, was much more prosaic. Your father ran off one day with his mistress. He lived with her in Hong Kong for a year, a woman called Elizabeth Cornwallis. But Hong Kong is awfully stuffy and British, you know. They were a scandal, and in the end they had to rush off to Malacca or some such place. Then he got typhoid and died, in Singapore. That was two years after he left you (336-337).

The nature of this truth destroys Banks’ pride and self-esteem. The truth of his father’s behaviour tears down his fantasy of morality. His father broke the norms of the society by failing to perform the role of a good husband and father. Apart from this question of morality, his father’s decision also helps emphasise how Banks lacks parental love. This truth makes the situation become more traumatic because it confirms the belief that Banks did not lose his father because of the uncontrollable political situation, but that it was his father’s autonomous decision to leave his wife and son alone. Actually, Uncle Philip tries to find excuses to explain Mr. Banks’ reason for eloping: “He adored her. Wanted desperately to make himself good

enough for her, and when he found he didn't have it in him, well, he went off. With someone who didn't mind him as he was" (337-338). The feeling that Mr. Banks develops towards his wife is a kind of shame and embarrassment which is caused by his profession – being an employee in the opium-importing company of Morganbrook and Byatt. He feels he cannot live with his wife anymore because his self-esteem as a husband has declined. However, this reason offered by Uncle Philip does little to restore Banks' father's reputation, and instead emphasises the image of a weak man who surrenders to the evil desire within himself.

Apart from the truth about his father, Banks is also traumatised by the truth about what happened to his mother. After Uncle Philip reveals Banks' father's elopement, he also tells Banks about his mother's life after Banks is sent back to England: Banks' mother had to spend her life as a concubine of Wang Ku, the Chinese warlord. He tells that the warlord was attracted by her "spirit" and forced her to be his concubine: "He proposed to 'tame' your mother as he would a wild mare" (342). The situation for Mrs. Banks is quite different from Mr. Banks in that her morality is not questioned. She becomes a concubine without her consent. However, this incident inevitably affects her pride and self-esteem. In her relationship with the Chinese warlord, she is reduced in status. She is no longer a British woman who possesses a superior way of life, culture and morality. She is not even regarded as a human being. In Wang Ku's house, she is a pet. The verb 'tame' also suggests that she may have to confront violent sexual abuse. Uncle Philip adds that, "it wasn't just… just a matter of surrendering to him in bed. He regularly whipped her in front of his dinner guests. Taming the white woman, he called it" (345).

Banks becomes further traumatised when he also learns that the suffering of his mother was in part her sacrifice in order to secure the good future of her only son. Uncle Philip reveals that Mrs. Banks made an arrangement to exchange her compliance for Banks' financial security during his years in England: "your real benefactor, all these years, has been Wang Ku. […]

Your schooling, your place in London society. The fact that you made of yourself what you have. You owe it to Wang Ku. Or rather, to your mother's sacrifice'" (344). This truth destroys Banks' self-esteem. He responds to this traumatic truth by claiming that it mercilessly tortures him. He may feel guilty about his mother's sacrifice, but it is also possible that this truth is so traumatic because it undercuts the Western values he adores. He did not see himself as sharing his parents' situation by being in any way involved in the dirty business of the opium trade. The more confidence he had in his morality, the more tortured he feels when he learns that he has had to depend on the money of the Chinese warlord whom he regards as inferior and wicked.

After Banks finds out all the hidden truths about his parents at the end of his quest, it cannot be said that he can completely overcome all the problems in his life. Banks' process of developing an understanding towards his traumatic situation does take some time. The novel includes a prolepsis of twenty-one years, and in this later section Banks is presented as far calmer than the reader might expect. He seems to be contented not only with his life, but also with the way he has overcome his problems. He remarks,

> But for those like us, our fate is to face the world as orphans chasing through long years the shadows of vanished parents. There is nothing for it but to try and see through our mission to the end, as best as we can, for until we do so, we will be permitted no calm. (367)

Finally, then, Ishiguro does not end his work according to the norms of the detective novel. Even though all the mysteries in Banks' life are revealed and he knows what really happened in his parents' lives during these years, this kind of resolution does not restore social order in a sense that usually happens in detective novels. No one is rewarded or punished.

However, it cannot be said that there is no resolution at all at the end of *When We Were Orphans*. I believe that there is a kind of resolution of order within Banks' psyche. He seems

to be able to liberate himself from the undesirable feelings haunting him throughout his life; he can accept whatever happened in his life in the past and lives no more in his fantasy. I believe that the great factor that allows Banks to have this kind of resolution is his narratives, especially those constructed through fantasy. In the novel, we can see that Banks develops the fantasy concerning his profession as a detective, the one about his mission to rescue his parents, and the one relating to his long-lost Japanese friend, Akira. These fantasy narratives help him to deal with the undesirable situations. The fantasy about his professional achievement as a great detective helps him particularly to escape from the unbearable situation of being unwanted or unaccepted. The fantasy about the mission of rescuing his parents helps him to undergo the state of orphanhood and also suggests his desirable future, the family reunion. Lastly, the fantasy about Akira works as a displacement. It is a mechanism that redirects Banks' parental love, which he believes to be unattainable, to Akira, the substitution object, to reduce his feeling of frustration. These fantasies not only help Christopher Banks to deal with his problem until the truth is revealed, they also allow him the opportunity to revisit his past, acquire a better understanding about his life, and plan for a better future.

CHAPTER VI

THE CLONES' PSYCHOLOGICAL PROBLEM AND NARRATIVES IN *NEVER LET ME GO*

Never Let Me Go (2005) is Kazuo Ishiguro's sixth novel. Some researchers, such as Joan Slonczewski and Michael Levy (2003), John Marks (2010), Rachel Carroll (2010), J. H de Villiers and M. Slabbert (2011), Anne Whitehead (2011), Amit Marcus (2012) and Jimena Esudero Pérez (2014) consider this novel to be different from Ishiguro's previous pieces of fiction. These researchers agree that the novel's differences and complication arise from the way Ishiguro develops it in a new genre, science fiction. Slonzewski and Levy assert that *Never Let Me Go* is labelled as a science fiction because it deals with biomedical science, genetic engineering, and sexuality and reproduction. The other researchers also regard the novel as science fiction but they focus primarily on the misuse of science. Villiers and Slabbert,Whitehead, and Pérez believe that the main theme of the novel deals with the evil practice of the healthcare system. Villiers and Slabbert focus particularly on the idea of organ transplanting and assert their opinion that organ transplanting is an evil scientific phenomenon. Whitehead focuses her claim more on the idea of institution. She asserts that England as well as Hailsham, a boarding school for clones in England, is malicious, and the novel is set to represent a profit-driven culture where privileged, authorised and powerful people do everything for their own sake. Pérez's argument is very similar to the idea of both Villiers and Slabbert and Whitehead in the way that Pérez is also interested in discussing organ transplanting, and she claims that this practice reveals the evils of the healthcare system. Pérez believes that this kind of scientific misuse has evolved to provide benefits for the authorities without considering laws or ethics. Marks, Carroll and Marcus are the other three researchers

who discuss why *Never Let Me Go* should be considered as science fiction. In doing so, they base their arguments on the idea of cloning. Marks discusses primarily the differences between clones and humans. He believes that clones are genetically manipulated, whereas humans are born naturally. Moreover, Marks also claims that, with this difference, it is impossible to regard clones in the same manner as humans. Their emotions such as their love or affection and their creativity are not real. Carroll introduces her idea in a very similar manner to Marks. She also believes that the boundary between humans and clones really exists. For Carroll, clones are unable to process some human qualities such as the heteronormative construction or the ability to reproduce and have heterosexual relationships. Clones are unnatural and inhuman. Marcus, on the other hand, is not concerned about the differences. On the contrary, he argues about the negative effects of cloning, which are the violation of others' human rights and the absence of love within familial relationships.

I agree that Ishiguro develops his character as a clone; however, I do not think that Ishgiuro is very interested in developing this novel as science fiction. I buy more into Yugin Teo's (2014) argument, especially when he claims that Ishiguro is not interested in focusing on the experimental style of writing in a similar manner as when he applies Kafkaesque elements to *The Unconsoled* or the detective elements to *When We Were Orphans* (127), but I think the most important reason concerns the novel's theme. I think *Never Let Me Go* rarely deals with the scientific process of cloning, the idea of manipulated genes or the idea of organ transplanting. Ishiguro refuses to highlight the importance of the literary genre, but rather returns to focusing more on his theme concerning the individual's interiority or the psychological condition, as he has done in his other novels. When Ishiguro explores Kathy's problems, his interest concerns her personal conflict, her relationships with her beloved ones and her relationship with society or the external world. I believe that the terrain of Ishiguro's concern is not greatly different from what he has explored in *A Pale View of Hills*, *An Artist of*

the Floating World, *The Remains of the Day*, *The Unconsoled* and *When We Were Orphans*. In *A Pale View of Hills*, Ishiguro deals with Etsuko's identity and her self-esteem as a mother, her relationship with her daughter and how she lives her life after the post-Second World War period. In*An Artist of the Floating World*, Ishiguro is interested in how Ono wants to maintain his reputation as a great artist and how his professional desire affects his relationships with his family members and people in society. When Ishiguro moves to *The Remains of the Day*, the self-esteem of the character as a consequence of their professional success is still his subject of interest. He explores Stevens' ambition to become a great butler in its relation to his relationships with his father, Miss Kenton and others. When Ishiguro develops his experimental pieces of writing, *The Unconsoled* and *When We Were Orphans*, his subject of interest is the same. In *The Unconsoled*, he explores Ryder's dream to be a great musician and his relationship with his family members, and, lastly, in *When We Were Orphans*, Ishiguro develops the story of Christopher Banks – an orphaned detective who has a problem with his identity and tries to solve it through his fantasy about his relationships with others. When Ishiguro develops *Never Let Me Go*, he is still interested in Kathy's personal conflict within herself concerning her identity and her self-esteem; her relationships with others; and the issue relating to her conflict with society. Even though this sixth novel shares some similarities with the previous pieces of fiction, Ishiguro contributes a factor that makes *Never Let Me Go* unique: he complicates Kathy's problems by relating them to her identity as a clone.

Apart from the theme, Ishiguro also applies the first-person narrative technique in a similar manner to his other pieces of writing to present Kathy's complicated problems. There are many researchers who discuss the narrative technique in the novel, and most of them seem to regard Kathy's narrative as a social discourse. To begin with, Keith Macdonald (2007) regards *Never Let Me Go* as Kathy's autobiographical narrative developed specifically to bear witness to the traumatic events in her life, or to express her feelings and pain at living in a dystopian world

which is full of prejudice and maltreatments. Mark Jerng (2008) does not consider Kathy's narrative as Macdonald proposes; rather, he believes that the cause of Kathy's problem is her lack of identity; as a result, the narrative is more likely used to assert Kathy's identity as a clone. Bruce Robbins (2007), Robbie B. Goh (2010) and Tiffany Tsao (2012) develop arguments that are quite the opposite of those of Macdonald and Jerng. Robbins, Goh and Tsao tend to regard Kathy's narrative more as a socio-political discourse. Robbins believes that Kathy's narrative is a social discourse of the clone developed deliberately to rebel against social dilemmas, because it reveals a state of cruelty and inhumanness: the dystopian condition of human society, and the cruelty of the authorised people and those whose profession typically deals with mercy, such as doctors or teachers. Goh also regards Kathy's narrative as a discourse, but he focuses particularly on the relationship between the authorities and the marginalised. He believes that the authorities are prejudiced against the marginalised people and this unfavourable opinion has developed from their biological difference. As a result, Kathy develops her narrative in order to reveal the terrible life she has to confront as a clone. Tsao also talks about the clones' terrible lives but she bases her argument on her religious background. She proposes that there are some identical elements between the relationship of God and his creations in the Christian Bible and the relationship of humans and clones. The clones, in the same way as Adam and Eve, are the inferiors whose lives are elevated to the status of the superiors in an aspect of their physical appearance. However, it is impossible for the clones to become humans or for the humans to become God. They are tied up with the status of the creation whose lives depend on the mercy of their creators. The creators are the superior ones who have absolute power over their creations' lives and deaths. They can cut their creations' lives short or prolong them.

The arguments about Kathy's narrative as a socio-political discourse, as proposed by these researchers, seem to go against what Ishiguro claims in his interview in 2005. Ishiguro does not focus on his use of narrative technique in relation to social or political issues, but more on

how the narrative technique is used as the mechanism allowing Kathy to assert her personal predicament and helping her to deal with her undesirable life. Ishiguro claims that Kathy's narrative is developed from her individual memories, and this memory narrative is "principally a source of [her] consolation. As her time runs out, as her world empties one by one of the things she holds dear, what she clings to are her memories of them." I think the idea of individual memory suggested by Ishiguro at this point is very interesting and it may contribute to a better understanding for Kathy's life and problems. However, this idea should not be studied out of context. It should be carefully considered in its relation to the scholars' idea of socio-political discourse. Yugin Teo (2014) discusses Kathy's narrative in both realms. He believes that Kathy's story can be both the collective memory serving as a kind of testimony to confirm the existence of the clones who live their lives in service to mankind, and Kathy's attempt to heal her traumatic experience caused by the profound loss of her beloved object, Hailsham, in an individualistic way. Teo explains that the memory of Hailsham becomes collective because it allows Kathy to link up with other clones. This kind of connection creates a sense that they undergo similar experiences and they belong to each other. It is, as Teo puts it, "a site of memory that imbues their lives with a sense of collective identity" (131). Moreover, the memory of Hailsham can be read as Kathy's individual recollection revealing her repressed feeling and serving as the psychological mechanism leading to a better understanding of herself. Teo believes Kathy uses the memory of Hailsham to deal with the unpleasant life of a clone. It helps her fulfil her desire for wholeness or a desire to find meaning in one's life; the desire for happiness and relationship; and the desire to be included as a part of a community (32). He clarifies that the memory of Hailsham is different from Kathy's recollection of the world outside which is unkind. For Kathy, Hailsham is the place filled with happy memories. She can find "a nurturing environment for the clones" (133). It is a kind of place "sheltering them in a bubble" (133). All the guardians love to keep the students in "a protective environment"

regardless of "the circumstances surrounding their existence" (133). According to Teo, this kind of memory evokes positive feelings for Kathy. It helps her develop a sense of belonging to the institution and possibly helps her deal with the meaningless and unwanted life of a clone.

I agree with Teo that Kathy's narrative can be read both as the collective memory and the individual's recollection. However, I do not quite agree with the part concerning Kathy's pleasant memory about Hailsham, and its positive effects on Kathy's psychological condition. Contrarily, I believe that the Hailsham memory is the influential cause of Kathy's problems concerning her identity, her relationship with others and her conflict with the wider world.

I do not deny that, at the very beginning of the novel, Kathy describes Hailsham as a good place for clones to live. In her narrative, Hailsham is presented as a boarding school in England especially for clones. It is established as one of the main settings of the novel. Kathy refers to Hailsham alongside "the other privileged estates" (4). This reference suggests that the lives of the clones at Hailsham are much better than those living in other institutions. These privileged living conditions in Hailsham are confirmed again when Kathy has a chance to talk with a donor who was raised at another institution: Then the next morning, when I was making conversation to keep his mind off it all, and I asked where he'd grown up, he mentioned someplace in Dorset and his face beneath the blotches went into a complete new kind of grimace. And I realised then how desperately he didn't want to be reminded. Instead, he wanted to hear about Hailsham, […] What he wanted was not just to hear about Hailsham, but to remember Hailsham, just like it had been his own childhood. […] That was when I first understood, really understood, just how lucky we'd been – Tommy, Ruth, me, all the rest of us. (5-6) According to Kathy's narrative, clones raised at other institutions have experiences so traumatic that they feel unable to talk or even to think about them. Kathy therefore sees herself as lucky to have lived at Hailsham. However, in all probability, what she states seems contradictory to what clones should feel. It is almost impossible for any clone to live happily

in an institution which deliberately aims to prepare them to become proper organ donors or to the completion.

However, what Kathy proposes at the beginning of the novel appears contradicted by her later narrative. After she recalls her sweet memory about Hailsham, Kathy repetitively implies her negative attitude concerning the institution. To begin with, Hailsham does not take part in forging Kathy's identity, but complicates the process of her identity development. The complication is firstly developed through the institution's policy. Hailsham tries to claim itself as an institution that is meant to be a place where the lives of its clone students are privileged. It has a good reputation for its living conditions; it nurtures its clone students in a way that other institutions refuse to do. Apart from the living conditions, in order to privilege its students, they are provided with activities in which they can participate. Unfortunately, these activities do not help the students strengthen their identity as clones, but devalue it. The activities imply that the lives of clones have limitations; whereas the new identity as human is presented as a much more preferable state of living. This idea can be seen through the institution's activities – Exchange, Gallery and Sales. These activities are developed from the free market policy of human beings. However, they hardly help the students to live their lives in connection with the outside world. On the contrary, they intensify the clones' state of being deprived of freedom. "Exchange" refers to the Hailsham system through which students are able to buy artworks by their friends by using tokens – a kind of Hailsham money that can be earned by selling their works. "Sales" is similar to Exchange. It is a temporary shop where students can buy things from the world outside. In these two activities, the students have the right to choose what they want and can keep the items as their possessions. Instead of allowing the students to learn what the world outside is like, the clone students in Hailsham are deprived of their freedom and rights to sell or buy their artworks freely. Their activities must be under the guardians' control.

Kathy claims that, "there were registers kept of everything bought at the Sales, along with a record of who'd done the buying" (58).

Kathy's unpleasant memory about Hailsham's activities is not only revealed through her own narrative, but is also implied through her narrative concerning Ruth's desire to claim possession of things. I believe that the way Kathy refers to Ruth in her narrative is very similar to how Etsuko recounts her traumatic relationship with her daughter through Sachiko's story, how Ryder indirectly refers to the shame caused by his professional failure through the life of Stephan Hoffmann or how Christopher Banks tries to talk about the anxiety caused by his lack of belonging through the problem of his Japanese friend, Akira. Ruth is used as Kathy's double character that can help her present stories which are considered too traumatic to narrate or even to confront directly. There are two important reasons why Ruth's existence is necessary for Kathy. The first reason deals with the idea of trauma, the repression and repetition. Freud (1915-1916) explains that our self-defence mechanism tries its best to act against remembering anything considered undesirable, unbearable or traumatic by keeping it away from our conscious. However, in "Remembering, Repeating and Working Through" (1914), Freud argues that the undesirable memories are not totally hidden in our unconscious. At times, these memories slip out from our unconscious and express themselves in the form of repetition. Freud explains that "the patient does not *remember* anything of what he has forgotten and repressed, but *acts* it out. He reproduces it not as a memory but as an action; he *repeats* it, without, of course, knowing that he is repeating it" (150). However, when these memories manifest themselves repetitively, they do not exhibit themselves as they really are, but in their transference. Freud believes that the process of transference is possible because "the ideal remembering of what has been forgotten which occurs in hypnosis corresponds to a state in which resistance has been put completely on one side" (151). According to Freud's idea, it is possible to say that Kathy removes her undesirable memories of Hailsham from her own

narrative, and implies them through the life of Ruth. In other words, Ruth may be used deliberately to reveal the problem Kathy has to confront when she lives in Hailsham. Another reason concerning the importance of Ruth's existence is that Ishiguro presents Kathy's personality in quite a different manner from the way he presents the other clones. It is apparent that Kathy is more self-restrained then the other clones and she refuses to talk openly about her personal feelings or problem, whereas Ruth tends to express her feelings and desire at times. This kind of self-restrained personality may be the individual personality that Kathy has developed as a mechanism to confront her problems because she may find that being a clone and having the fate of being a carer, a donor and then death awaiting her is very undesirable. Given this fate, it may be better for Kathy if her feelings are eliminated, otherwise she will be tortured and traumatised. If Stevens' untold narratives are a strategy that enables him to become a perfect butler, it can also be said that Kathy's restraint and controlled narratives are part of her strategy of becoming a perfect carer and donor. This personality complicates Kathy's narratives and locates her problem within the untold stories about something intentionally hidden.

At this point, Ruth is necessary as Kathy's means or path that allows the traumatic moments repressed within the unconscious to become accessible in the characters' conscious minds. Kathy uses the narrative about Ruth to comment on how humans deprive clones of their opportunity to claim possession of things. Of particular importance is the narrative about Ruth's imaginary horses. In Kathy's narrative, Ruth creates her imaginary pets when she plays in the fields with Kathy:

> Ruth came a step closer. 'My *best* horse,' she said, 'is Thunder. I can't let you ride on *him*. He's much too dangerous. But you can ride Bramble, as long as you don't use your crop on him. Or if you like, you could have any of the others,' she reeled off several more names I don't now remember (46).

In this scene, Kathy recounts that Ruth asks her to play with the imaginary horses. Kathy suggests that she knows for sure that Ruth does not really have these horses, because clones are not allowed this kind of possession. These horses exist only in Ruth's imagination and the narrative is used only to suggest Ruth's desire to exercise her right to possess something. Being a clone, she cannot freely possess anything she wants. The only opportunity for the clones to possess things is in the activities provided by the institution – Sales and Exchange. However, when the clones buy or sell something in these activities, all the lists must be recorded. The real freedom of possessing something is impossible. Moreover, to have a pet is something far beyond possession of the inanimate stuff that is available at Sales and Exchange. Thus, it is impossible for the clones to have horses as pets. In this narrative, Ruth is used as Kathy's mouthpiece to conform the hypocrisy of the institution; Hailsham deprives its students of freedom and rights. Moreover, this narrative also reveals Kathy's dissatisfaction with the rules imposed by human staff at Hailsham; her desire to break away from the situation at Hailsham; and her desire to be a leader. Kathy, firstly, uses her position in the imaginary riding game to echo her situation in wider life: she lacks the right to possess things and is denied the possibility of having any kind of ability. In order to get away from this inferior position, she has to invest herself into her double character, Ruth, who, in the game, has the ability to make herself superior to any other clone. As a result, the way Kathy allows Ruth to develop her fantasy about having horses and the ability to ride them skilfully implies her own desire to extricate her life from the clones' limitations.

Another activity in Hailsham that complicates the clones' identity development is the production of artworks. Hailsham provides the opportunity for its students to produce art and creative works. The institution rationalises its policy that art and creative works are absolutely necessary for the clone because they enhance the clones' creativity, one of the criteria contributing to the equality of treatment between humans and clones. However, the institution's

staff not only ignore the students' desire to create, they also discourage the students from producing these kinds of works. When the students show the staff their artworks, the staff have a negative response to the students' ability negatively. The evidence supporting this assertion can be found through Kathy's narrative about Miss Lucy. Miss Lucy refuses to encourage Kathy to produce her art and creative works. When Kathy does not want to produce an artwork, Miss Lucy says, "[…] that was perfectly alright. Nothing wrong with it" (23). If this situation happened in an 'ordinary' school, there would be nothing wrong with how Miss Lucy tries to advise her students. However, when Hailsham's students do not feel interested in anything creative and the teacher directs them as such, the result of the situation turns out to be different. This is because Miss Lucy knows for certain how the idea of creativity or the ability to produce artworks is very significant for the clones in identifying themselves as human and being able to prolong their lives. The way she does not do her best to encourage her students to strengthen their creativity means she deliberately deprives them of a chance to become human and to have long lives. She refuses to perform her role of a guardian or a teacher, but is more like a murderer who shortens her students' lives. Miss Lucy not only refuses to encourage her students to strengthen their artistic ability, but, when they try to produce some artworks, she also comments on their work negatively. An example of these derogatory comments can be seen through how she regards Tommy's work as "rubbish" (105). As a consequence of Miss Lucy's comment, Tommy believes that he has no taste or talent and has too little creativity to create something that can be considered "good" enough. Miss Lucy uses her individual aesthetic judgement to value Tommy's artwork, and her prejudice against the clones makes it almost impossible for Tommy's art to be accepted. He will always fail. As a result, Miss Lucy's negative comment can not only be read as her attempt to deny the clones' ability to create artworks, it is also Miss Lucy's attempt to deny Tommy the possibility of identifying himself as a human being. This denial seems to be successful because Tommy gives up his attempts to create art and assert his

human qualities, and instead tries to accept and identify himself more as a clone. His process of self-identification can be seen through how he responds to Miss Lucy's comment. He says, "But I'll be alright, Miss. I'm really fit, I know how to look after myself. When it's time for donations, I'll be able to do it well" (106). Tommy's response has nothing to do with his artworks or his creativity, it deals more with what the clones will have to undergo. He tries to accept the clone's fate – undergoing the process of organ donations and completion.

Apart from her narrative about art, Kathy's level of self-esteem as a clone is also lowered by her memory narrative concerning the assignment given by Miss Emily. Kathy recounts that Miss Emily assigns her students to write an essay during their time in the cottage. According to John C. Bean (2011), an essay or writing assignment is very important for students because it can promote their critical thinking. He clarifies his point in the introduction to his book, *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking and Active Learning in the Classroom*, that "when students write, their writing and their thinking improve. As a writer struggles with word choice, sentence structure and paragraph composition, thinking occurs. Writing forces the clarification of ideas, attention to details, and the logical assembly of reasons" (viii). Even though the essay writing can enhance the students' ability to reason and help them develop their critical and logical thinking, Miss Emily does not respond enthusiastically to her students' work:

> But somehow – maybe we could see something in the guardians' manner – no one really believed the essays were that important, and among ourselves we hardly discussed the matter. I remember when I went in to tell Miss Emily my chosen topic was Victorian novels, I hadn't really thought about it much and I could see she knew it. But she just gave me one of her searching stares and said nothing more (113).

According to the excerpt, we can see that Miss Emily is quite hypocritical. She gives her students the writing assignment, but she does not really encourage them to realise the importance of the essay. When the students tell her about their ongoing work, Miss Emily does

not give them any encouragement to complete the task. The reason why Miss Emily does not pay much attention to the students' assignment may not only relate to the possibility that the writing process can develop their critical thinking, but could also relate to the topic or subject matter the students want to write about. According to the excerpt, we can see that Kathy tries to develop an essay on Victorian novels. In order to develop my argument concerning Kathy's decision to write her essay about Victorian novels, I would like to refer back, firstly, to the characteristics of Victorian novels especially those regarding British subjects. D.A. Miller (1988) proposes that Victorian Literature "relentlessly and often literally brought home as much in the novel's characteristic forms and conditions of reception as in its themes, is to conform the novel-reader in his identity as a liberal subject" (1). Miller believes that most Victorian novel readers are liberal; they value liberty. Miller is not the only scholar who mentions the idea of liberalism in its relation to the British Victorian novel. Rachel Ablow (2013), in *The Feeling of Reading Affective Experience and Victorian Literature*, also repeatedly discusses the idea of Victorian liberalism, and claims that the Victorian novel is representative of a liberal humanist culture. I believe that the idea of liberalism preferred in Victorian literature can be explained in its relation to the social condition at that period of time. Lauren M. E Goodlad (2003) proposes that Victorian British society is very liberal. It is liberal in a sense that people value and try to preserve the self-governing liberties of individuals and the local community rather than approving of the centralised institutions (vii-viii). According to the prominent characteristics of literature and British society, we can see that the idea of liberalism burst into bloom during the Victorian period. People tend to value political and moral philosophy which is based on liberty and equality in which the idea of freedom of the individual is enhanced.

If we read Kathy's essay topic in relation to the characteristics of Victorian literature and the social condition of the period, it is possible to say that Kathy may be dissatisfied with

Hailsham's hypocritical policy and its activities, which deprive Kathy as well as other clones of liberty, equality and freedom, and she may also want to imply her desire for the liberal state presented in Victorian novels.

Apart from the institution's activities, Kathy's memory narrative concerning Hailsham's staff also decreases her self-esteem as a clone. Kathy reveals that she experiences the staff's revulsion of the clones from time to time. They treat clones as a frightening or disgusting kind of creature. In Kathy's narrative, she first recognises human revulsion when she and her friends first meet Madame Marie-Claude and witness her unpleasant response:

> And I can still see it now, the shudder she seemed to be suppressing, the real dread that one of us would accidentally brush against her. And though we just kept on walking, we all felt it; it was like we'd walked from the sun right into chilly shade. Ruth had been right: Madame *was* afraid of us. But she was afraid of us in the same way someone might be afraid of spiders. We hadn't been ready for that. It had never occurred to us to wonder how *we* would feel, being seen like that, being the spiders (35).

When Madame accidentally encounters Hailsham students, she loses control and looks seriously disturbed. If Kathy's comprehension is accurate, it is possible to say that, even though she proclaims herself a pro-clone advocate, Madame is not different from any other humans who have a terrible preconception about clones and, because of it, treat them badly. For her, the clones are inferior creatures that are dangerous and disgusting. This kind of anxiety can be explained by Freud's *The Uncanny* (1919). The idea of the uncanny usually relates to the realm of the frightening, of what evokes fear or dread. To illustrate this idea, it is necessary to investigate the semantic content of the word. The word 'uncanny' is translated from the German word *unheimlich*, which means unhomely. It is usually used to refer to "that species of the frightening that goes back to what was once well known and had long been familiar" (124). However, not all familiar things or situations will become a cause of fright. Ernst Jentsch (1906) explains that feelings of fright possibly develop only when these familiar things lead to

"intellectual uncertainty". According to Jentsch, "the uncanny would always be an area in which a person was unsure of his way around: the better oriented he was in the world around him, the less likely he would be to find the objects and occurrences in it uncanny" (125). In 1919, Freud developed quite different ideas about the uncanny. He identifies the uncanny as the state resulting from the repetition of the same thing, but for him fright is not caused by one's uncertainty. To illustrate his idea, he goes back to the meaning of the German words – *heimlich* and *unheimlich* – again and claims that the frightening or the term uncanny (*unheimlich*) "applies to everything that was intended to remain secret, hidden away, and has come into the open" (132). According to Freud, it is possible to say that our anxiety tends to be aroused when we confront anything about which we are unable to acquire complete understanding. As a result, it is possible that, if we have terrible experiences considered threatening by our super-ego and these memories are repressed within the unconscious, the uncanny effect possibly develops. Freud's idea of the uncanny can possibly be used to explain Madame's revulsion towards the clones. The clones are physically similar to human beings. They look almost exactly the same. However, humans do not like this kind of similarity. As a result, they try to find some qualities or outline some criteria that can be used to differentiate themselves from the clones. It is because they want to maintain their superiority or sense of being as special as they believe they are. Madame's reaction to the clone students here is similar to how humans act when faced with artificially intelligent robots. Humans refuse all the robot's human qualities and try every way to reinforce the differences between the robot and themselves. In the excerpt, Madame's fear may be developed from her awareness that these clone students share many human qualities with her, and they can even be considered as human. However, this thought is very intrusive. She does not want to accept it because it may affect her esteem concerning her superiority. As a result, she insists on refusing their human qualities to reinforce the clones' inferiority and humans' superiority. This excerpt not only shows the

humans' superiority and their desire to place clones in the inferior position, but also implies the factor obstructing Kathy in developing a healthy identity as a clone.

When the clones leave Hailsham and live in the Cottages, the attitude of Keffers – the old man who has to look after the place – further reveals the humans' discrimination against clones. This circumstance considerably intensifies Kathy's inferiority complex and her problematic identity:

> He didn't like to talk to us much, and the way he went round sighing and shaking his head disgustedly implied we weren't doing nearly enough to keep the place up. […] You went up to greet him when he arrived in his van and he'd stare at you like you were mad (114-115).

Keffers treats the clones in a similar way to how Madame treats them. He does not treat them as civilised or cultivated human beings, and his behaviour is full of prejudice and discrimination. He seems to believe that the clones are always unable to live their lives "properly" according to the norms of society or human beings' standards. The way he shakes his head disgustedly and the way he does not believe that the clones are able to "keep the place up" imply his belief that the clones are creatures with poor hygiene. Moreover, his reaction towards the clones' greeting suggests that he does not want to mingle with them. For him, the clones are not pleasant creatures to be near.

However, Kathy's narratives concerning Madame's and Keffers' responses might seem to be her own personal interpretation of their behaviour. Her understanding is only proved accurate when Miss Emily confesses about the guardians' feeling towards the clones:

> We're all afraid of you. I myself had to fight back my dread of you all almost every day I was at Hailsham. There were times I'd look down at you all from my study window and I'd feel such revulsion (264).

Miss Emily's use of the pronoun "we" suggests that her opinions may represent the humans' feelings in general. Miss Emily is also used to suggest the humans' inability to regard clones as equal to humans. There is a rigid belief that the clones can be nothing but the kind of creatures that cause "revulsion".

As well as the memory of Hailsham concerning the institution's activities and staff, the rumours about clones spreading in Hailsham contribute to Kathy's low self-esteem. When Kathy lives in the institution, she learns her differences from humans in three aspects: the clone's origin or birth, their purpose for living, and, lastly, their death. Kathy learns that the clones were originally modelled from indecent kinds of people in society. She claims that:

> 'We all know it. We're modelled from *trash*. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos. That's what we come from. […] If you want to look for possible, if you want to do it properly, then you look in the gutter. You look in rubbish bins. Look down the toilet, that's where you'll find where we all came from' (164).

According to Kathy's narrative, we can see that the fabricated story she learns when she lives in Hailsham devalues her identity as a clone. Kathy is made to believe that, according to her indecent birth, she should live her life only as lower class, and should be treated more as a second-class citizen, an outlaw or a criminal, and if there are some people who treat her as if she is wastewater or rubbish, these behaviours are regarded as normal and acceptable.

Additionally, Kathy learns that a clone's life is different from that of a human being because their purposes for living are different. Clones are told that they are bornand raised in Hailsham so that they can become good donors in the future. For humans, the lives of all clones are not different from the animals which are raised on the farm. Even though there are campaigns against violence or abuse happening on farms, calling for the animals' right to live in good conditions and to be treated with mercy, humans ultimately do not really care for these animals'

lives. They intentionally raise these animals on their farms in order to be killed and used as their food. Kathy's narratives about Hailsham suggest that her life is not so different from that of these animals. She is provided with good living conditions in order to be used as an organ donor for humans. In other words, she is raised to be killed. This idea is illustrated quite clearly through Miss Lucy's assertion. Miss Lucy instructs her students that they are born for a purpose:

> None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose and your futures, all of them, have been decided (80).

According to this excerpt, we can see that clones are not allowed to live like human beings. They cannot go anywhere they want. They cannot choose their own professions after they leave Hailsham. They have their own lives destined for them; they have to become donors.

Lastly, Kathy also learns that the death of a clone is different from that of a human being. In Hailsham, the clone's death is referred to as "completion". This notion of completion is developed from humans' prejudice against the clones. Humans believe that, when they die, their immortal souls are going to be with God. As a result, their death is not very fearful, because it is not their final moment. The idea of death for the clones is quite different. Humans do not believe that clones have immortal souls; therefore, it is impossible for the clones to experience life after death. The clones' moment of death is also their ending, or their completion.

The attempt to differentiate clones from human beings has quite similar consequences for Kathy's psyche as Hailsham's activities and the staff's revulsion. It works with Kathy's sense of inferiority. However, the process of rationalisation of the difference operates more in

arousing Kathy's fear and sense of insecurity in her life as a clone. Even though there are different kinds of psychological effects on Kathy's psyche, these negative feelings drive Kathy to deny her identity of a clone and assert her human identity through her narrative so that she can avoid the process of donation and completion. Unfortunately, Kathy's attempt to abandon her original identity as a clone and assume her new identity as a human being is not an adequate resolution of her problem, but more likely complicates her situation. Kathy's attempt to become human can be seen when Chrissie, one of the veterans living in the Cottages, tells her that the only possible way that clones can put off their organ donation and their death is to prove that they have the human quality of being able to develop true love. Chrissie asserts,

> 'What they said,' Chrissie continued, 'was that if you were a boy and a girl, and you were in love with each other, really, properly in love, and if you could show it, then the people who run Hailsham, they sorted it out for you. They sorted it out so you could have a few years together before you began your donations' (151).

Even though it is possible that, with humans' hypocrisy, the criteria are set because humans do not believe that clones can experience love or any kind of passionate, emotional, sentimental and profound feeling, Kathy does not hesitate to commit herself to this slim hope. However, in her narrative, Kathy does not state directly that she is the one who is engaged directly in this life-and-death struggle. She, again, transfers this wish to her double character, Ruth. In Kathy's narrative, Ruth is the one who really believes in what Chrissie asserts and persuades her to take part in the process of claiming human identity. Ruth really believes that Kathy and Tommy are truly in love and they will, beyond all questions, definitely get the deferral. However, the situation is not as simple as Chrissie and Ruth believe. Even though Kathy and Tommy do have profound feelings for each other, it does not mean that deferral is possible. The humans continually add details to their criteria in order for it to become impossible for the clones to achieve their goal. At this point, I believe that Kathy's narrative about Ruth is not used only to show that she is qualified, it also criticises human beings for being hypocritical. According to

the narrative, the failure of the deferral process has nothing to do with her human qualities, it is determined by humans' prejudiced mind-set. Kathy enhances the reliability of her point by referring to how Ruth illustrates the reason for this failure. Ruth asserts that humans choose love and art as the principal factors in the process of differentiation and approval of the clones for organ donations, because these qualities are "really hard to judge, and it's probably impossible to get it right every time" (173). Art and love are not actually qualities that offer the clones any possibility of being freed from their dystopian living conditions, but are used as a tool to legitimate the humans' decision to claim that the clones do not qualify as human and therefore deserve to undergo the process of organ donation and death. Ruth's idea is confirmed by Madame's response to the love of Tommy and Kathy:

> 'You say you're sure? Sure that you're in love? How can you know it? You think love is so simple? So you are in love. Deeply in love. Is that what you're saying to me?'
>
> Her voice sounded almost sarcastic, but then I saw, with a kind of shock, little tears in her eyes as she looked from one to the other of us. (247)

In the narrative, it is quite clear that Madame tries not to be convinced by Tommy and Kathy's claim that they are truly in love. This is possibly because she fears that, if she accepts that Tommy and Kathy have a real and proper love, it means that she also has to accept equality between clones and human beings. However, her body language seems to contradict what she insists. Her shock can be read as her realisation that this love between clones is beyond what she had expected, and this makes her fear that the clones do in fact share the same qualities as human beings. Moreover, the tears in her eyes may reveal her guilt, caused by her denial of Tommy and Kathy's human qualities and their deferral. She realises that Tommy and Kathy are not different from her. They possess all the human qualities that are required for the deferral. However, Madame does not allow herself to be moved by her guilt. She decides to refuse Tommy and Kathy's request for deferral:

> ‘And for the few couples who get disappointed, the rest will never put it to the test anyway. It’s something for them to dream about, a little fantasy. What harm is there? But for the two of you, I can see this doesn’t apply. You are serious. You’ve thought carefully. You’ve hoped carefully. For students like you, I do feel regret. It gives me no pleasure at all to disappoint you. But there it is’. (253)

Madame’s response not only disappoints the clones, it also reveals that the impossibility of the deferral has nothing to do with the clones’ qualities. The way Madame refers to the deferral as a “dream” or a “little fantasy” shows that, even if the clones can prove that they possess human qualities, in reality, they are not allowed to be human.

Kathy’s desire to deny her identity as a clone and assume her identity as a human being is not only revealed through Ruth, but Kathy also implies it through Tommy. Tommy is another character who takes the role of Kathy’s double character in the story. The first reason that makes this transference possible is because he has a close relationship with Kathy. With this close relationship, it may be easy for Kathy to redirect her feelings or desire onto Tommy. Moreover, unlike her, he has a quick temper and this aspect of his personality allows the reader to understand how frustrated he feels about their living conditions at Hailsham. The best scene to illustrate Tommy’s frustration is when he expresses his anger during the process of selecting Hailsham football teams:

> Tommy burst into thunderous bellowing, and the boys, now laughing openly, started to run off towards the South Playing Field. Tommy took a few strides after them – it was hard to say whether his instinct was to give angry chase or if he was panicked at being left behind. In any case he soon stopped and stood there, glaring after them, his face scarlet. Then he began to scream and shout, a nonsensical jumble of swear words and insults. (9)

In this scene, Tommy expresses his anger towards his friends, especially Laura, when they intend to tease him during the football player-picking process. Laura and the boys know that Tommy is very hot-tempered and he is eager to be chosen as a member of the team; however, they determine to call his name last because they know that this will make him lose control of

himself and do something hilarious. Kathy recounts this story for two reasons. The first reason is it can be read metaphorically as a symbol representing her life as a clone. She may believe that she is in a very similar situation to Tommy in a way that they have no free will to live their lives in the way they want. Tommy has no right to make any decisions in becoming a member of the team. He has to depend upon Laura's decision and allow himself to be insulted just for her satisfaction. In a similar manner, Kathy cannot do anything of her own free will. Everything is decided for her, even her moment of death. She has to depend on humans and be tolerant of their maltreatment. Apart from the possibility of reading Tommy's experience in the football player-picking process as a symbol implying her terrible life, Kathy possibly uses Tommy's aggressive reaction to Laura's teasing as a kind of displacement. As we have discussed, the experiences of a clone and her relationship with human beings, or the latent content, according to Freud (1900), are too traumatic for Kathy to recall them straightforwardly. Therefore, she uses the relationship between Laura and Tommy as her tool to express them. For Kathy, Laura is a substitute object in a displacement process. She takes up the position of a human being, one in a superior statue or in authority, whereas her anger over the situation or human beings is transferred to Tommy. The way Tommy expresses his anger towards Laura and the boys is therefore Kathy's wish or desire to do the same to human beings.

Kathy not only tries to assert her righteousness to assume a human identity or to criticise the hypocrisy of humans through the narratives of her double characters, Ishiguro also offers a few scenes that allow Kathy to reveal her distressed feelings as a clone and her struggle to assert her human identity. Particularly notable is the scene in which she dances:

> And what I'd imagine was a woman who'd been told she couldn't have babies, who'd really, really wanted them all her life. Then there's a sort of miracle and she has a baby and she holds this baby very close to her and walks around singing: 'Baby, never let me go…' partly because she's so happy, but also because she's so afraid something will happen, that the baby will get ill or be taken away from her (70).

When Kathy listens to the song, she thinks of a maternal love. However, in this scene, the song that Kathy listens to is not about the maternal love for her baby at all. Kathy does not listen properly to the song lyrics; instead, she allows herself to interpret them the way she wants. Kathy makes her own interpretation based on the problems she encounters during her life as a clone. This interpretation presents many aspects of the clones' lives. It can be used to illustrate the process of dehumanisation, which happens at two interlinked levels. The first level is to deprive the clones of any ability to have babies, and the second one is to get rid of their potential to develop a profound relationship with their descendants. Clones have been genetically manipulated so that they cannot have this "normal" or "natural" relationship. Rachel Carroll (2010) discusses the reason why the clones are required to undergo this process by explicating the relation between the notion of humanity and the ability to have babies. She claims that the clones are not able to possess the state of humanity because their inability to reproduce puts them outside of heteronormative constructions. Being "unnatural" in this way limits their ability to become human. Carroll also suggests that the process of the clones' genetic manipulation not only aims to create differences between the clones and human beings, it is also used to deny the clones the possibility of having 'normal' familial relationships – another factor that may have enabled the clones to identify themselves as human. She focuses particularly on the power of the maternal female body in helping individuals establish their identity. She refers to Deborah Lynn Steinberg and Deborah Finkler's arguments that the maternal body or the ability to reproduce is a dominant discourse of family – the discourse that can help legitimate kinship. This kinship is very important in human society because it organises human attachments and our sense of belonging to a group of people who share "instrumental, moral and affective codes that embrace feelings of obligations and responsibilities" (65). Without these attachments, the clones cannot assert their place in society. They remain the others.

The excerpt not only shows how humans attempt to dehumanise the clones, but I believe that it also illustrates how Kathy deals with this problematic situation. Kathy does not mourn or express her anger towards humans' discrimination; instead, she responds to it by developing a fantasy of motherhood. Kathy realises that one of the things that deprives the clones of the ability to be seen as human is their manipulated bodies. She believes that, if she eliminates this difference, there will be an opportunity for her to become human. As a result, she fantasises that she is a mother. She develops her fantasy that she is as fertile as a human and has the ability to have her own baby. Even though her fantasy does not show how Kathy is traumatised, it illustrates her profound feelings and her desire to live and have her life in a way that is forbidden for the clones. At this point, we can see that Kathy's interpretation, which is constructed as a fantasy narrative, is very significant in helping her to deal with her problems. It not only helps her overcome her problem concerning her identity, it also helps disrupt the norms or rules of the authoritative institution in which she is held. These fantasies can help Kathy to survive her life, which is full of limitations and deprived of freedom.

According to Kathy's narrative memory, Hailsham not only complicates Kathy's problems about her identity, it is also an important factor leading to her perplexing relationship. The prominent evidence for this claimcan be seen through how clones are not allowed to have the freedom to live their own lives in the way humans do. Kathy reveals that clones do not have freedom to develop relationships in the way they want. They are allowed only to have sexual relationships. However, these relationships can occur only as long as the affairs do not affect their health or their donations, which are the main function of the clones in the future. We can see that the special bond between Kathy and Tommy is always denied. No matter how hard they try to prove their passionate feelings for each other, their attempts are unsuccessful. In order to deal with the circumstance, Kathy weaves her fantasy about Tommy. Ishiguro allows Kathy to act out her fantasy about Tommy and her love for him in the last scene of the novel.

It is a scene after Tommy completes and Kathy decides to drive back to Norfolk. Ishiguro finally allows Kathy to express what is inside her mind when she stops for a while:

> I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that – I didn't let it – and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car and drive off to wherever it was I was supposed to be (282).

Kathy chooses to go back to Norfolk because it is the best place that can be used to illustrate the clones' position. Kathy believes that the life of a clone is not different from the rubbish, the plastic and all the odd items that are left in Norfolk. After their donations, the clones are cast-off, unwanted things with no significance or value. However, Kathy does not develop her narrative about Norfolk only to talk about the unwanted and unpleasant life of a clone; in her narrative, she pursues her fantasy about Tommy so that she can re-establish her relationship with this lost object. She tries to imagine that Tommy appears from the heap of rubbish, waves at her and calls her name. When she recalls her past and tries to imagine Tommy's return, she cannot stop herself from crying. Even though this is the only moment that Kathy openly expresses her feelings, it best illustrates that she is traumatised. Unfortunately, the narratives that recount fantasy stories as a mechanism used to cope with the clones' problem are never fully effective because Kathy cannot lock herself up in the fantasies all the time, and she remains haunted by the truth that these fantasies are impossible. She is aware that she is not allowed to have babies; she cannot have Tommy, she still has to confront the process of organ donation and death, and she knows that she will never be treated as equal to human beings.

Hailsham not only prohibits clones from developing passionate feelings within their relationships with their beloved person, it also constrains them from having a relationship with

the wider world, the world outside Hailsham. Kathy reveals that Hailsham does not allow the students to live their lives freely. During their early stage of life, even though the clone students can roam freely around Hailsham, they are not allowed to leave their school and associate with human beings. They are imprisoned within the school, which is surrounded by woods. In other words, they are geographically cut off from society. The guardians, the teachers at Hailsham, also help enforce the rules strictly in order to prevent the students from experiencing the outside world. They threaten to punish anyone who flees from school and trick the students by creating "all kinds of horrible stories about the wood" (50). These stories play on the clones' imagination and make the students feel too fearful to leave the school and enter the wood. This may be read as a more direct sense in which the students are deprived of their right of freedom. They are physically locked up within the institution.

Even though the students have to leave Hailsham after their graduation and live their lives in the wider world, Hailsham's policies make them ignorant of the real world and they cannot easily adapt to human society. In order to deal with this kind of problem, Kathy, instead of strengthening her connection with the real world, goes back to cling to the memory of her childhood in Hailsham. We can see that, throughout her narrative, the stories of Hailsham are repetitively recalled. However, these memories can hardly be regarded as sweet or beautiful enough for Kathy to use them as her refuge. On the contrary, they further complicate her situation as a clone. At this point, we can see that it is not just Kathy's fantasy narratives that fail in helping Kathy deal with her problems; all of her narratives seem to be unsuccessful. Her narratives cannot effectively help her to overcome her terrible experiences. On the contrary, the narrative emphasises the traumatic lives of the clones.

However, as he has done with his other pieces of novel, Ishiguro provides a tantalising glimpse of hope for his character so as that she can live her life among the ashes of her predecessors. After Tommy's death, Kathy seems to become fully realised that it is impossible for clone to

become human and avoid the fate of organ donation and completion. As a result, she no more struggles to assume human identity and accept her fate of being a clone. In order to be able to enter into the state of completion, Kathy tries to eliminate all her feelings—love, pain and hatred. There is no evidence of Kathy's pain mentioned in the novel. She asserts no subjective comments on any human characters and rarely talks about her passionate feelings. This is possibly because Kathy believes that, the more she becomes emotionless, the more she can survive in this kind of dystopia. This belief is confirmed by Tommy's assertion, made before he undergoes his completion, that Lucy Wainright is right when she says that, "[…] students had to be made aware. More aware of what lay ahead of you, who are you, what you were for" (262). Tommy believes that the clones should learn to accept their identity as clones, not humans. With this kind of accurate belief and attitude, the clones do not need to struggle to become what is totally impossible for them. When Kathy listens to Tommy's thought, she seems to realise that this may be the answer that she has also looked for:

> I can't remember if I said anything to that. If I did, it certainly wasn't anything very profound. But that was the moment I first noticed it, something in his voice, or maybe his manner, that set off distant alarm bells (265).

When Kathy begins to share Tommy's belief, she seems to undergo fewer struggles with her own life. She can even prolong her life as a clone. She outlives all her friends from Hailsham. But, even in accepting her identity as a clone, she cannot avoid having unpleasant moments in her life. She has to undergo the terrible experience of Tommy's completion and she has to confront her own completion that awaits her in the future. This is the life that is destined for the clones. This is the life that the clones are supposed to have.

CONCLUSION

My discussion in this thesis have shown that Ishiguro aims deliberately to develop his six novels, *A Pale View of Hills*, *An Artist of the Floating World*, *The Remains of the Day*, *The Unconsoled*, *When We Were Orphans* and *Never Let Me Go*, by focusing on the idea of people's interiority or psychological problems rather than on historical or social questions. I also believe that Ishiguro effectively manifests these characters' psychological problems by employing the medium of the first-person narrative. However, in the novels, the protagonists do not reveal their psychological problems through their narrative straightforwardly. I believe that Ishiguro adds complications into the characters' narratives by relying mostly on psychological ideas proposed by Freud. One of the most important is the idea of repression and repetition of trauma introduced in 1900.Freud proposes that, when individuals encounter undesirable circumstances which put their psychological well-being at risk, their psychic apparatus tends to avoid the possibly dangerous outcomes by repressing these experiences in their unconscious. However, even though these memories are hidden, Freud asserts the possibility that they might be revealed. In 1914, Freud claims that the patient tends to act out anything of what s/he has forgotten and repressed. However, what s/he acts it out is not what really happened in the past. It is manifested in transference. Ishiguro illustrates the idea of repression and repetitive transferences in his novels. He allows the characters' undesirable experiences which are repressed in the unconscious to be revealed through the narrative concerning their double characters. For example, the story about Sachiko and her daughter in *A Pale View of Hills* is invented to reveal Etsuko's painful past; the Hirayama boy in *An Artist of the Floating World* is introduced to imply the ignorance of Ono; Boris, Stephan Hoffman and Leo Brodsky in *The Unconsoled* are used to imply Ryder's psychological wound; Miss Sarah Hemming and Akira in *When We Were Orphans* make the reader understand Banks' situation; and, finally, Ruth

and Tommy in *Never Let Me Go* are developed in order to imply how Kathy is traumatised in Hailsham.

Through the characters' narratives, the reader finds out that *A Pale View of Hills* presents the problem of Etsuko as arising directly from the death of her daughter. In his second and third pieces of writing, Ishiguro is interested in exploring the conflict within the lives of the characters that has been caused by their desire to achieve professional success. *An Artist of the Floating World* concerns Masuji Ono's desire to be respected as a great artist, whereas Stevens, in *The Remains of the Day*, wants to dedicate his whole life to becoming a great butler. When Ishiguro explores his later two novels, *The Unconsoled* and *When We Were Orphans*, his interest in the idea of professional success has declined. He has become more interested in the characters' familial relationships. Lastly, in *Never Let Me Go*, Ishiguro no longer focuses on the idea of professional or familial relationships. On the contrary, he explores how the memory of the character contributing to her problems.

Ishiguro not only focuses on the causes of the characters' psychological problems, he also introduces literary techniques into the narratives to suggest the characters' psychological symptoms. In these six novels, the literary technique that is mainly used to suggest the symptoms is the characters' repetitive narrative, which implies the haunting power of the undesirable experiences in the past that keep intruding into their minds, and the collapse of temporality and chronology, and a fragmented narrative voice which reveal how undesirable memories of the past are forgotten or repressed.

Apart from disclosing the causes of the problem and the characters' psychological symptoms, Ishiguro also implies what the characters attempt to do to recover from their problems through the narrative. In the first three novels, Ishiguro seems to focus on the reliability of the narrative and base his idea on Freud (1914) concerning how the repetitive transference is a therapeutic

process that can help patients overcome their problems. Ishiguro believes that transference allows for "the ideal remembering of what has been forgotten which occurs in hypnosis corresponds to a state in which resistance has been put completely on one side" (151). In *A Pale View of Hills*, Ishiguro (1989) accepts that Etsuko's narrative about Sachiko is manipulated. It is the Etsuko-ed version in which she represses the disagreeable experiences she has with her own daughter within her unconscious and manipulates the story of Sachiko and her daughter to make-believe that she is, unlike Sachiko, a good enough mother who cares for her daughter and will do everything for her daughter's sake. In *An Artist of the Floating World* and *The Remains of the Day*, the idea of the unreliable narrative is also used. Even though Ishiguro does not claim that the narratives in these two novels are either Ono-ed or Stevens-ed versions, we can see that they are developed in quite a similar manner to that of Etsuko. Ono and Stevens develop their narrative to overcome their problems concerning their professional success. When Ishiguro moves to his later novels, the focus on the psychological mechanisms the characters use to deal with their problems becomes different. Ishiguro seems to deal more with two prominent mechanisms: displacement and fantasy. We can see the idea of displacement in how Ryder regards his success as a musician as his displacement or his compensation for the lack of intimate relationships that he wishes with his family members, or how Banks uses his professional achievement as a successful detective as a substitution for his parents' disappearance. Banks not only uses displacement to overcome his problem, he also goes for fantasy. In *When We Were Orphans*, Banks develops two fantasies: first, about his father, in order to preserve his father's reputations, and, second, about Akira. In this case, he needs Akira as an object so that he is able to invest his libido after he thinks that he has lost his parents and is unable to rescue them. After *When We Were Orphans*, Ishiguro also allows his character in *Never Let Me Go* to develop a fantasy. Kathy weaves her fantasy in order to deal

with her problems in defining her identity, establishing her relationship with others and living in the human world.

Even though Ishiguro seems to draw our attention to the use of the first-person narrative technique and its importance, he does not claim that, after the characters construct their narratives, all of them successfully deal with their psychological problems, although it cannot be denied that, in some of his novels, Ishiguro provides a positive end. To begin with, *A Pale View of Hills* ends with the way Etsuko admits the misdeeds she has committed in the past and extricates herself from the sense of guilt she has with regard to what happened to her daughter. Moreover, Etsuko is also able to love and has a better understanding of her second daughter. *The Remains of the Day* is another piece of writing that puts forward a resolution. Stevens seems to be able to overcome his problem, which is caused primarily by the way he adheres strictly only to his superego, and allow his ego to operate more. He also embraces the new concept of dignity, which allows him to enjoy his personal life as well as carry out his duties as a butler for Mr. Farraday. However, in *An Artist of the Floating World*, *When We Were Orphans* and *Never Let Me Go*, Ishiguro provides no completely happy ending in a similar manner to what he does in *A Pale View of Hills* and *The Remains of the Day*. In these latter novels, Ishiguro allows only a glimpse of hope that the characters might achieve reconciliation in their lives. At the end of *An Artist of the Floating World*, Ono cannot completely overcome his problem and there is no very bright future waiting for the old man. However, in the last chapter, a sense of hope that Ono may become more reconciled is presented through Matsuda's revelation. In *When We Were Orphans*, even though Banks seems to be able to liberate himself from what is haunting him and lives no more in his fantasy, the truth about his parents is not positive enough to allow for a happy ending. The conclusion of Kathy's story is quite similar to those of Ono and Banks. Even though she cannot lock herself up within her fantasy, Kathy seems to undergo fewer struggles with her own life and can even prolong her life as a clone.The

only novel in which Ishiguro rejects the character's attempt towards reconciliation in his life is *The Unconsoled*. Ishiguro does not allow for the idea of dream to decline. Ryder is, therefore, still caught up within his dream-like narrative and never emerges to experience reality.

Ishiguro is able to develop each of his novels in way that take his readers to specific places and experiences which cannot happen in other contexts. Interestingly, Ishiguro presents the uniqueness of each novel through the repetitive use of literary techniques. He repeatedly applies the use of the first-person narrative technique to suggest the unreliability of the characters' memory. Apart from the narrative point of view, Ishiguro also approves of the repetitive use of psychological mechanisms such as transference, displacement and fantasy, which allows for the novels' representation of one universal theme concerning people's interior lives.

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